

INSIDE FACTS

Of Stage and Screen

ESTABLISHED 1924

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No. 2

WARNER BROTHERS SEEKING CHAIN FOR FILMS AND SHOWS

EQUITY LIFTS ITS BAN ON L. O. MACLOON

The difficulties between the Actors Equity Association and Louis O. Macloon have been amicably settled and Macloon will be permitted to proceed with his plans to open with "New Moon," a musical show, at the Majestic Theatre on January 18 or thereabouts.

Both Macloon and his wife, Lillian Albertson, who also was blacklisted, have been returned to full good standing.

Just how the matter was settled has not been given out, as the parties agreed to refrain from issuing any statements. The settlement was made by Paul Dulzell, secretary of Equity, who came to the coast for the purpose of adjusting the matter and left for San Francisco, Monday, immediately the matter was concluded.

In the forefront of the conference, it is said that the musicians and stage hands unions were represented and used their good offices in arbitrating the matter.

The show which Macloon is to open with at the Majestic has been in rehearsal for a week. A great number of principals who were in the "Desert Song" will again be seen in the cast of "New Moon." There are to be 68 people in the cast and no expense is being spared to make it an even greater production than was "Desert Song."

The production will be followed by one of "Bitter Sweet," another Broadway musical success, if the plans of the producer mature properly. The rehearsals are being held in Hollywood. George Cunningham is staging the numbers and Lillian Albertson the book.

Principals in the cast of Louis O. Macloon's production of "New Moon" are as follows:

Perry Askam, lead; Josephine Houston, prima donna; John Merkel, Charles Boyle, principal comedian; Myrtis Crinley, Gary Breckner, Dee Loretta, John Wagner, Eddie Russell, Howard Nugent, Wally Phelps, Jerry Jarrett.

There will be an ensemble of 26 girls and 32 singing men.

Cecil Stewart will be musical conductor of the Sigmund Romberg score.

Scenery is being done by George Bentz, with Robinson painting it.

Opening date is not yet definitely set, but is planned as either Jan. 18 or 20.



ADELE BURIAN

FAIRYLAND WIRED

The Fairyland Theatre, Anaheim, owned by W. W. Whitson has been wired for sound.

REOPEN ANAHEIM

The United Theatre, Anaheim, was reopened this week by W. W. Whitson.

BUY GLENDORA

The Mission Theatre in Glendora was sold by E. L. Frank to J. A. Lasy.

JEWELS MISSING

Jewelry has been flying around promiscuously at M-G-M studio and accordingly some of it has been missing. Fred Niblo reported the loss of a diamond and sapphire bar pin and Joan Crawford lost her diamond engagement ring.

GEM THEATRE SOLD

The Gem Theatre here has been sold by H. Schwartz to Paul Neuerburg.

COHEN ON TRIP

SAN FRANCISCO, Jan. 9.—J. C. Cohen, president of the Consolidated Amusement Co. of Honolulu, leaves this week for a stay of four or five weeks in the islands.

NEXT AT ORPHEUM

"No, No, Nanette" will follow "Hit the Deck" into the Orpheum, opening January 23.

OFFER TO FOX TURNED DOWN DUE TO PRICE

Warner Brothers are reported planning a coup on the Pacific Coast which will result in the establishment of a chain of theatres with stage shows rivaling the Fanchon and Marco Ideas.

Inside Facts printed in a previous issue the fact that it was understood Warner Brothers were planning to put stage entertainment back into their downtown and Hollywood house, and this week it was further reported on reliable authority that they planned to annex other theatres, either by building, or buying, or both, and to run them on a combination stage and screen policy. Ceballos is the rumored producer of the ensembles.

Offer Too Low For Fox
One report had it that Warners had made an offer to West Coast for a block of their houses, but that the W. B. price had been far under what the Fox execs thought reasonable for the theatres. The offer is understood to have been made in view of the many reports that the Fox organization is in need of ready money to meet the obligations undertaken at the time Loew's and M-G-M was acquired by Fox.

Warners are well along in their big screen plans, and it is deemed highly probable that they will find the acquisition of houses an absolute necessity when they get into the making of the big pictures, as will all other organizations.

Also Warners has gone in for an exceedingly high class of product lately, rivaling that turned out by any studio in town, and it is felt that revenue from a more or less extensive chain of their own houses will be a necessity to guarantee the increased expenses of the better pictures.

Ceballos To Produce

Larry Ceballos, producer under the Warners banner, is the scheduled head of the stage department which Warners plans to establish, it is understood. Larry has been rated one of the leading stage show producers on the coast since he first started knocking 'em dead with the classy shows he put on at the W. B. Hollywood house when it first opened, and since he has been increasing the reputation steadily by the dances and ensembles he has directed for the Warner pictures, his latest offerings, now showing in "The Show of Shows" at Warners downtown house being as smash stuff as has yet been seen on the screen.

YOU'LL SEE IT IN FACTS

W. B. SHOOTING STARTS SOON

INDE OUTLOOK FOR COMING YEAR DARKEST IN HISTORY

The consensus of opinion in motion picture circles is that the independents are through. It is believed that with the advent of the new season there will be no longer such a thing as an independent producer nor for that matter, a state right exchange of any genuine importance.

The change of conditions and the development of the chain theatre has been the cause of this and not sound, as some seem to think. The fact that the independent cannot dispose of his product to advantage is a deterrent that has shunted off prospective picture-makers. Of those made last year, perhaps none of them will bring returns enough to warrant the investment as well as the responsibility.

No Guarantee

It is practically impossible to get an advance from a distributor today. They will not even assure return of 75 per cent of the negative cost on delivery of negative. No bank will finance an inde no matter how well is his reputation as a producer.

Tiffany and Columbia are now national institutions of their own who make and distribute their own product. The larger distributors

such as Paramount, Fox, Warners, et al, are not encouraging the indes by offering them an outlet for their wares as heretofore. If made on "spec" they will be bought in at a ridiculous figure which may or may not allow the producer his money back.

How Frozen Out

It is monopolized control and the mergers that have frozen the little fellow. There are about 32,000 theatres in this country. Perhaps 5000 of them are wired for sound. That leaves the vast majority yet silent. Sound has only come to be predominant in the larger cities. The sticks are still silent. Have they gone out of business? Assuredly not for according to reports they state business is very good among them. Where are they getting their product? Every picture made by the old line companies are being made in the silent as well as the sound versions. The idea that there is a scramble for foreign trade sound pictures is a bugaboo. They are sending their silents abroad as always.

It could be imagined that the independents would be invited to make silent pictures for the 18,000 theatres that are still using them, but these theatres are all more or less parts of chains or controlled by the larger theatres who buy their product for them. Then too, they want to take advantage of the publicity and advertising that the big metropolitan theatres carry in newspapers that blanket the back country and pictures that have not the ballyhooing of the first run have no chance.

More Raw Film Used

The manufacturers of raw film report that more film is being used now than ever in the history of the industry. Not only the raw stock negative but more actual prints of each picture are being made and distributed which in footage amounts to greater quantities than when the studios were all going in full blast.

This shows the trend of the game, the narrowing down of the entire industry into the hands of a few and these few give promise of becoming still less.

Some think that it will be stimulating to the business to have only the large studios turning out product on their approved method, that it will eliminate the cheaper grade of picture that has always been the supply of the smaller theatres for the rough-and-ready clientele while others believe that by cutting out the smaller fellow, competition is throttled and of a consequence, the incentive for new blood to enter the industry is also throttled.

Future Questionable

Its reaction upon writers and actors is also problematical. The market for material will be limited to the few writers who manage to get "in" while the actor will be absolutely at the mercy of the producer for whom he can either work, if able to secure a job, or remain idle and forgotten if the studios so wish.

Nobody knows what the immediate future will hold forth. It is said that before the end of the month, all of the studios will be running full blast yet there are very few workers who state that they have signed any contracts of importance. The independent studios are at a complete standstill.

This is the first time in its history that the independent, always a thorn in the side of the major companies, has been seemingly completely crushed.

Former Centers Dead

Along Sunset boulevard at Gower, what previously was "Poverty Row" is now Poverty Row indeed. Horsley's studio, the California, Stern Bros., Chadwick, Balshofer's, Christie's and others that formerly kept the neighborhood a beehive of activity is now about the deadest spot in Hollywood. The Columbia studios is the only one that is showing any present activity. Out at Universal City where the independents were wont to revel, there is at present no outside production.

There is no one who is daring enough just now to predict any things but the direst future for the indes—whose only hope is that the government will step in and do something that will split up the mergers and let them past the batlements somehow.

TIP-TOP CLASS OF PRODUCT WILL BE STANDARD FOR YR.

Warner Brothers, the only studio which took the usual holiday shutdown at the end of 1929 and the beginning of 1930, will be going again within a couple of weeks, with production probably up to four pictures by the middle of February.

The first picture due for actual filming is "Viennese Nights," which Alan Crosland will direct with an elaborate cast of names. This Oscar Strauss operetta will be released under a different title. Another picture is due to follow "Viennese Nights" into production shortly after it starts, with only the two probably going by the end of the month.

It is understood the shutdown interim has brought about an elaborate program for Warner Brothers, with orders down the line that the high standard of product hit by this studio toward the end of 1929 is to be maintained in all pictures. Whereas Warner Brothers in the silent days never specialized in perfect product and carried this over into the early days of the talkies, in the last months of the year they started turning out pictures which were as perfect as directors, casts and technicians could make them. Numbered in this class release stuff was "Disraeli," directed by Alfred E. Green; "The Green Goddess," by the same director, and both starring George Arliss; "Evidence," directed by John Adolfi with Pauline Frederick starred; the colossal "Show of Shows," directed by Adolfi also; "General Crack," directed by Alan Crosland; "Gold Diggers of Broadway," directed by Roy Del Ruth, and others of the same high grade.

Maintenance of this high standard is understood to be foremost on the 1930 Warner Brothers' order list, with the aim of having it rated among the top-notchers for entertainment and spectacle value throughout the season.

REBE NAMED NEW HANSEN CHAIN HEAD

Gilbert R. Rebe has been appointed assistant manager of the Mark Hansen chain of theatres in Hollywood taking the position left vacant by the resignation of Mike Newman, now in San Diego.

Rebe came here from San Francisco where he has been identified with the exploitation and publicity of various theatrical enterprises. He was formerly the manager of the Alexandria Theatre in the northern city, was assistant manager of the M-G-M headquarters and more recently with the Mandarin Cafe as entertainer manager.

His work here as assistant to Mark Hansen will include the direction of exploitation and publicity for the various Hansen theatres.

F. and M. Pull a Nifty Air Tie-Up

A nifty publicity tie-up was affected between Fanchon and Marco with the Western Air Express that will attract considerable attention to both parties from both press and public.

When the new Fokker liner takes off from New York on Jan. 23, there will be representatives of the Fox West Coast theatres and many Fanchon and Marco entertainers on board. It will be the first time that in-person entertainment has been given on board a plane.

The plain has been equipped with a small piano and room provided for the entertainers to do their stuff. It will take off from New York and stop at Detroit, St. Louis, Kansas City, Denver, San Diego and Los Angeles.

"OH, SUSANNA" OPENING IS FEATURE OF LEGIT WEEK

With only six legitimate shows running, it took a New Year's Eve and a holiday to bring the figures up to what would ordinarily be but an average week.

First week of the big musical show, "Oh Susanna," at the Mayan was the highlight of the legit session, with the coming to town of Mae West in "Diamond Lil" for a second matter of importance.

"Oh, Susanna," an excellent offering with a wealth of catchy tunes,

got away to a splendid start, capacity and near capacity being the order of the day at the Mayan.

"Diamond Lil" at the Biltmore attracted \$13,500 last week while "That Ferguson Family" playing its last week at the President got a mere \$5400. Even allowing for the holidays, the disparity is significant. "The Cat and the Canary" is now current.

The Majestic with "Among the Married" in its fifth week drew \$7450, but "Dear Me," an old-timer at the Hollywood Playhouse, garnered \$5700 and is to give way to "It Pays to Advertise," another antiquity, next Sunday.

The Vine St. with "Rear Car" took in \$7000 and the El Capitan with "The Boomerang" box-officed \$6300.

All other houses are dark. Next week, "Chauve Souris" is booked for a short engagement at the Mason and the Stratford-Upon-Avon players come to the Belasco in Shakespearean rep.

MISS ASTOR TO DO PART IN SPITE OF FOX AIR TRAGEDY

Mary Astor will do a part for which she was signed at Paramount despite the tragedy which claimed the life of her husband, Kenneth Hawks, last week. With all arrangements completed for the picture, Miss Astor followed the best traditions of the profession by refusing to let her deep personal grief interfere with the rule that the show must go on. Her part is that of the feminine lead opposite George Bancroft in "Ladies Love Brutes." It is due to start this week.

Hawks was directing "Such Men Are Dangerous," a Fox picture, when he met his death through the crash of two airplanes filming a third airplane over the ocean near Point Vicente. About a week's work was still to be done on the picture, and Alexander Korda will complete it. The stunt which cost the life of Hawks and nine other film and air men was a parachute jump, one of the most important sequences in the film. The story, which is by Elinor Glyn, is founded on the disappearance of a Belgian industrial king out over the ocean a couple of years ago. The jump is the turning point.

Those who died in the disaster were Hawks; Max Gold, assistant director; George Eastman, cameraman. Conrad Well, cameraman; Ben Frankel, assistant cameraman; Otto Jordan, assistant cameraman; Hallock Rouse, pilot; Capt. Ross Cooke, pilot; Tom Harris, property man, and Henry Johannes, property man.

In the third plane, which was not in the crash, were Lieut. Col. Roscoe Turner, pilot; Jacob Triebwasser, parachute jumper, and Fred Osborne and Bert White from the Fox studios.

The tragedy cast a deep spell of gloom over the Hollywood picture colony, and it was the main topic of conversation for a week. Kenneth Hawks, who was an extremely popular director, Max Gold, equally well liked assistant director, and several of the others were among the most widely known and liked people in the industry.

DOING "JACK STRAW"

"Jack Straw" opens on Thursday of this week at the Pasadena Community Playhouse with Samuel S. Hinds, Pasadena lawyer and clubman, in the title role. The cast includes Sharley Simpson, Margaret Tupper, Charles Levi-son, Al Willard, Norval Mitchell, Esther Hammond, Joy Hallard, Sherwood Walgamott and Dr. Harry V. Warren. The play will run until January 25 to be followed then by the American premiere of "The Armored Train," a modern Russian classic.

IN "SIN FLOOD"

Cast for "Sin Flood," Frank Lloyd's next First National picture, includes Douglas Fairbanks Jr., Robert Edeson, William Courtenay, Anders Randolph, William Orlamond, Ivan Simpson and Louis King.

TO DIRECT WHITE

Ray Enright is to direct Alice White's next First National picture, "Sweet Mama." Earl Baldwin is adapting the story, which was written especially for Miss White.

POLICY CHANGE AT MARCAL DRAWS BIZ

The change of policy that has been inaugurated at the Marcal Theatre in Hollywood, that of playing second run features for a full week, met with the hearty approval of the clientele. The first picture shown was the all-color Warner Brothers' "Gold Diggers of Broadway." This picture in eight days grossed \$4000, which is a banner week at this house.

The house is one of the Mark Hansen enterprises which also includes the Marquis in West Hollywood. The house has been through a series of changes in policy during the past two years, ranging from vaudeville to sound and presenting independent as well as major product, meeting with varying degrees of success. Next week they will show Billee Dove in "The Painted Angel."

The present policy seems to have been the one that was wanted, for there is now a line outside of the house every night, something new in the vicinity.

The Marquis is following its policy of three changes a week which has proved very successful. On Saturday nights at this house, five acts of RKO vaudeville are given. This is the RKO tryout house in L. A. The character of the pictures shown at the Marquis are second run major features.

START FOX PICTURE

"The Girl Who Wasn't Wanted" has gone into production at Fox. A. F. Erickson is the director and George O'Brien the featured player, with Helen Chandler and Antonio Moreno in supporting roles.

FIRE AT F. B.

A small blaze broke out in the Film Board of Trade Building Saturday after all the offices had closed for the day. Damage was only to the stairway that leads to the roof.

Eddie Cantor Comedy Rating Hit by Column

As far as Hollywood is concerned, Eddie Cantor has given his reputation as a comic a severe jolt by the sick wheezes that are published daily in the "Examiner" here.

"Not a giggle in a carload" is the verdict Eddie's stuff is getting around the studios, and Will Rogers in the Times and Ted Cook in the Examiner remain the prime favorites for daily laughs in picture land.

Stuff has been pretty sick, and some people have expressed amazement when told that the column is meant to be funny.

FOX OUTLAY FOR 1930 \$20,000,000

Twenty million dollars will be spent by the Fox Film corporation in motion picture production during the coming season. This statement was given to the press by Winfield Sheehan, general manager, who set forth in detail, the elaborate plans for the making of super pictures with the greatest of stars, directors and writers.

There is no doubt but that the statement was made public primarily for the purpose of offsetting the unfavorable publicity which followed upon the announcement of the appointment of a board of directors to administer the personal affairs of William Fox. Fox is known to have been badly damaged financially in the recent stock market collapse. It is said that his personal fortune has been almost entirely wiped away, but it is known also that his personal affairs in no way affected those of the vast corporate interests which bears his name.

The bursting into print on the part of one of the members of the new board concerning one of the series of Fox stock issues, had the effect of crashing the values of the security on the Exchange. The Fox Corporation as a going concern has never been in healthier shape both in its production and theatrical branches which the vast expansion program recently completed in the acquiring of theatres together with the \$20,000,000 project indicates. This latter program refers to the work contemplated for the season of August, 1930, to July, 1931.

"BLUES" STARTS

"High Society Blues," directed by David Butler, has gone into production at Fox with Janet Gaynor and Charles Farrell co-featured. Louise Fazenda and Lucien Littlefield have supporting roles.

Exhibits Want Comedy Films, Poll States

In response to a questionnaire sent to many exhibitors by Joe Rock, president of the Premier Pictures Corporation, to ascertain the most popular form of screen entertainment, more than 80 per cent of the answers in reply to the query: What form of entertainment do your patrons prefer, straight drama, melodrama, comedy or society comedy? favored humorous photoplays.

As a result of this survey, Premier will confine its entire production program to fun films both in short subjects and features.

RUMOR ELECTRIC G. M. FOR U.

BAXTER'S PICTURE DOES BIG FIGURE OF \$43,000 AT LOEW'S

Warner Baxter, back in his romantic character of a Latin caballero and with an excellently done picture and splendid cast for support, did things to the Loew's State boxoffice last week. Queues were the order of the week for the Fox picture, "Romance of the Rio Grande," the Baxter vehicle, and when the smoke rolled away the total gross, including the take-in for New Year's eve, was \$43,904, almost \$15,000 over the house average. The Fanchon and Marco "Overtures Idea" was in support. Following picture was Norma Shearer in "Their Own Desire."

Sensation of the current week was the opening of Warner Brothers' big revue special, "Show of Shows," at the W. B. Downtown House. Opening night was accompanied by a driving rainstorm, but nevertheless the lights and excitement drew a goodly crowd of on-lookers, through which passed enough screen celebrities and first-nighters to virtually but not quite fill the houses. But the next day the hold-outs started, and the picture looks set for a lucrative run.

Ziegfeld Flop
The "Show of Shows" followed Irene Bordoni in Warner Brothers' "Paris," which wasn't so hot. It took \$16,000 for the week, just about holding up to average.

Flo Ziegfeld's supervision of "Glorifying the American Girl" (Paramount) didn't mean a thing at the Paramount Theatre. The picture—and it's a weak sister—took only \$23,400 as compared to a house average of approximately \$25,000. Sensational trailers heralded the next picture, "The Lady Lies" (Paramount), with Ruth Chatterton and Clive Brook.

The Orpheum got away to a flying start with Radio Pictures' "Hit the Deck" with a first week of \$28,750. "No, No, Nanette" is to follow.

Tiffany's "The Lost Zeppelin" proved a great bet for the Million Dollar, grossing \$14,500 as compared to the average of around \$7500 a week at which the house has been running. The picture, which has Conway Tearle, Ricardo Cortez and Virginia Valli for its name draws and plenty of ballyhoo possible on the sensational Arctic angles, was held over for a second week due to its good record in the first stanza.

Other Figures
Question as to how the populace would accept Shakespeare got an affirmative answer in the second week of Doug and Mary in "Taming of the Shrew" at the United Artists. Boxoffice total was \$24,000 as compared to a house average of \$13,500.

Warner Brothers' Hollywood house had a good week with four closing days of John Barrymore's "General Crack" and three opening days of Edward Everett Horton in "The Aviator." The four-day period took \$15,000 and the three-day period \$16,000. House average for a week is around \$15,000.

Robert Armstrong and Jimmie Gleason in Pathe's picture, "Oh Yeah," with five acts of RKO vaudeville, didn't mean much at the RKO Theatre, going some \$500 under normal to register a boxoffice of \$17,000.

RKO's "Rio Rita" still held strong at the Carthy Circle, registering \$17,862, better than \$5000 over average.

Chinese Good
The other class run house, the Chinese, also did business to a nice figure, \$22,375, also better than \$5000 over normal. Ronald Colman's U. A. picture, "Condemned," with Ann Harding in support, was the reason.

"Hot for Paris," capitalizing on "The Cockney World," did some 500 per cent over average at the Criterion, grossing \$15,802. Victor

BARRY IN 'BABIES'

Wesley Barry is to take Norman Peck's part in "Bad Babies," which is leaving Friday night to open in San Francisco.

COMING JAN. 30th
WHO IS
"CHIC" KENNEDY?
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McLaglen is the star, with El Brendel and Fifi D'Orsay featured.

"So This Is Paris" did well by the Egyptian, Hollywood, with the Fanchon and Marco "Hot Dominoes Idea" supporting. Figure was \$12,343.

The Boulevard wasn't anything up from normal with a \$7781 figure for "Nix on Dames," and the Palace was weak with the closing stanza of "Sunny Side Up," drawing \$9159. "Dynamite" opened Wednesday.

TEST CASE ON SEX FILMS PUSHED FOR RULING SHOWDOWN

A suit was filed in the courts of New York last week by Ivan Abramson and the Graphic Film Corporation against the Motion Picture Producers and Distributors of America, Inc., and 47 corporations and individuals charging them with having refused or discouraged the exhibition of certain pictures the complainants produced. Senator Smith W. Brookhart appeared as trial counsel for the plaintiffs.

The pictures which the defendants are said to have discouraged are all said to be upon the subject of sex hygiene which the defendants, through their counsel, C. C. Pettijohn, claim not proper for theatre exhibition to attempts to instruct the youth of the country upon the subject which properly belongs to the home, the medical profession and the school.

The pictures in question are titled, "Enlighten Thy Daughter," "Forbidden Fruit," "A Fool's Paradise," "Sex Lure" and many others. It is believed that the plaintiffs filed the suit more for the purpose of drawing attention to their product than from any sincere purpose of resenting censorship and that the defendants sprung a boomerang when they insisted that the suit be prosecuted.

The Hays organization have always followed a policy of endeavoring to keep the screen free from pictures of that nature and welcome the show-down that will perhaps settle the question as to whether or not exhibitors shall be encouraged or required to show pictures of this nature.

It is believed that the suit would be given but little attention by either the courts or the press were it not for the fact that Senator Brookhart, who has long professed his interest was to encourage wholesome entertainment, will personally conduct the prosecution of the case.

O'MALLEY LEAVES ROACH

Hal Roach at the present time is functioning without any regular publicity staff for the dissemination of news and stills. The decision to let the office remain vacant for a couple of months is an economy move. Agnes O'Malley, who has been in charge of the office, resigned for special exploitation work at Warner Brothers, and no successor was named. While no news or stills are being sent out, the department is functioning insofar as giving out news on request is concerned with H. M. Walker supervising.

Adele Burian Is Radio Star In 4 Tongues

Adele Burian, whose picture appears on page one of this issue of Inside Facts, is a radio star whose talents are certain to carry her into the talking picture and recording fields.

This personality girl, who is a favorite with tuners-in on stations KTAB, KYA and KFRG, San Francisco, and KNX, Los Angeles, sings and plays her own accompaniments. Besides English, she sings and talks fluently in French, Spanish and German.

SAID TO BE PLAN TO CHANGE SKED OF U'S PICTURES

A report which could not be confirmed was in circulation this week to the effect that the electrics were going to step into active management at Universal.

Due to the many rumors which have been circulating about U for the past several years, the report was discredited in certain quarters, official and personal, but nevertheless continued to make the rounds.

The story went that the electrics were planning to send a general manager out from New York with a view to cutting down expenses on the U lot and also to effect a change in the policy of pictures to be made. The rumor went that Carl Laemmle jr. would continue as associate producer but that the general manager's duties would be taken over by the New York man.

The electrics were said to have tied in through money advanced to U in the leasing of recording and wiring devices.

Universal's policy at the present time is for big specials, with activity on the program product practically at a standstill currently. Among the big ones being made or just completed are "La Marseillaise," "All's Quiet on the Western Front" and Paul Whiteman's "King of Jazz Revue." Fault in the financial arrangements is reported as being too much outlay on product in the making without anything coming in from program releases, as is the case with other studios.

TAXI DANCE SPOTS UNDER D. A. FIRE

OAKLAND, Jan. 9.—Taxi dancers and ballrooms that feature such attractions in this city are in for a lot of trouble. With women's clubs and similar organizations backing him, District Attorney Earl Warren is waging a strenuous fight to close these spots, while Chief of Police Don Marshall, aided by organized musicians and some business houses, is lined up against the d. a.

Two taxi dance halls have already been closed, one of them, the Maryland, when coppers discovered the manager of the spot had girls 13, 14 and 15 years old working for him. It cost the manager \$100 in cold cash and 30 days in jail for this offense. Warren says he will ask a grand jury investigation of all the second rate jig joints, and municipal ordinances banning dance halls in all municipalities of the county.

Oakland is one of the outstanding supporters of the taxi dance racket on the coast, rating right along with Los Angeles which has about a dozen of the spots. San Francisco doesn't tolerate the places. There are about 300 girls employed in the racket here and about 70 musicians, as well as other employees.

Most of the spots charge two bits admission. The customer—be he white, Filipino or Japanese—can take his choice of any one of the girls in the place, lay down his thin dime for about two times around the floor and repeat the process until out of dimes. The girls are white.

ADDED TO DOVE CAST

Leila Hyams and Crauford Kent have been added to the cast of Billie Dove's latest starring picture for First National, "Sweethearts and Wives," which Clarence Badger is directing. Formerly cast were Fletcher Norton, Alphonse Martel, Sidney Blackmer and Clive Brook.

ECKLES IS EDITOR

Eddie Eckles, formerly in charge of publicity for Fanchon and Marco under the supervision of Frank Whitbeck, has resigned and is devoting his time exclusively now to editing the weekly publicity sheet called "Now" for Fanchon and Marco. C. J. VerHalen is doing Eckles' former work.

CHECK-UP SHOWS BIG CHANGE IN PERSONNEL DURING 1929

A check-up of personnel at the studios at the beginning of this year as compared with personnel at the beginning of last year shows a shake-up which has been even more sensational than the day-by-day stories during the year indicated.

About 50 per cent of the players under contract have been affected. Additionally, of course, there has been the influx of song writers and talkie technicians.

Paramount has been the most active in elevating featured players to stardom during the past year, on this list being Richard Arlen, Gary Cooper, Nancy Carroll, William Powell and Evelyn Brent, whose Paramount contract was not renewed, however. In addition Paramount made a star out of Ruth Chatterton, who entered talkies on the strength of her stage reputation.

Those who were with Paramount at the beginning of 1929 but who are not there now are:

Directors

Clarence Badger.
Victor Fleming.
Edwin Knopf.
Lewis Milestone.
Merian Cooper.
Robert Milton.
Malcolm St. Clair.
Ernest Schoedsack.

Players

Bebe Daniels.
Emil Jannings.
Adolphe Menjou.
Baclanova.
Doris Hill.
Leone Lane.
Ruth Taylor.
Florence Vidor.
Wallace Beery.
Robert Castle.
Lane Chandler.
Chester Conklin.
Jack Luden.

Newcomers to the Paramount lot during the past year, who are still there are:

Directors

George Abbott.
Otto Brower.
George Cukor.
Marcel DeSano.
Perry Evans.
Roland V. Lee.
Edward Sutherland.

Players

Dennis King (star).
Moran and Mack (stars).
Ruth Chatterton (star).
Virginia Bruce.
Mitzi Green.
Helen Kane.
Jeannette MacDonald.
Lillian Roth.
Morgan Farley.
Richard "Skeets" Gallagher.
Harry Green.
David Newell.
Warner Oland.
Eugene Pallette.
Frank Ross.

Those who survived the year were:

Directors

Dorothy Arzner.
Ludwig Berger.
John Cromwell.
Ernst Lubitsch.
Lothar Mendez.
Richard Schertzinger.
Frank Tuttle.
Joseph von Sternberg.
Richard Wallace.
William Wellman.

Players

Richard Arlen.
George Bancroft.
Clara Bow.
Nancy Carroll.
Ruth Chatterton.
Maurice Chevalier.
Gary Cooper.
William Powell.
Charles "Buddy" Rogers.
Jean Arthur.
Mary Brian.
Fay Wray.
William Austin.
Clive Brook.
Paul Gurtzman.
James Hall.
Neil Hamilton.
Phillips Holmes.
Fred Kohler.
Paul Lukas.
Fredric March.
Jack Oakie.
Guy Oliver.

Warner Brothers was another studio where changes in personnel took place in a big degree. Those who were with Warner Brothers at the beginning of 1929 but are not there now were:

Players

Fannie Brice.
Conrad Nagel.
Audrey Ferris.

Sophie Tucker.
Ted Lewis.
Bert Lytell.
Davy Lee.
Thomas Meighan.
Harry Wardell.

Newcomers to the lot, who are still there, are:

Players

Marion Nixon.
Frank Fay.
Betty Compson.
Lila Lee.
Louise Fazenda.
Noah Beery.
H. B. Warner.
Patsy Ruth Miller.
Tully Marshall.
Edna Murphy.
Marion Byron.
Alice Gentle.
Vivian Segal.
Winnie Lightner.
Lotti Loder.

Those who survived the year are:

John Barrymore.
Dolores Costello.
Monte Blue.
Grant Withers.
Myrna Loy.
Lois Wilson.
Edward Everett Horton.
Rin-Tin-Tin.
George Arliss.
Pauline Frederick.

At M-G-M the following directors were let go during the past year:

Tod Browning.
James Cruze.
Alfred E. Green.
Lucien Hubbard.
Rupert Julian.
Willard Mack.
Bayard Veiller.
Players who were let go are:
Josephine Dunn.
Dorothy Janis.
James Murphy.
Aileen Pringle.
George K. Arthur.
Bert Roach.

Players who were brought to the lot during 1929 and are still there are:

Jack Benny.
Vivian Duncan.
Rosetta Duncan.
Charles Bickford.
Edwina Booth.
Rosemary Cameron.
Marie Dressler.
Cliff Edwards.
Gus Edwards.
Julia Faye.
Lawrence Grey.
Raymond Hackett.
Marion Harris.
Hedda Hopper.
Lottie Howell.

Players who started the year at M-G-M and are there now are:

Lon Chaney.
Joan Crawford.
Marion Davies.
Greta Garbo.
John Gilbert.
William Haines.
Buster Keaton.
Ramon Novarro.
Renee Adoree.
Nils Asther.
Wallace Beery.
John Mack Brown.
Karl Dane.
Mary Doran.
Leila Hyams.

Directors who were brought to the lot during the past year and who are still there are:

Lionel Barrymore.
David Burton.
Sidney Franklin.
Jacques Feyder.
George Hill.
Albert Kelly.
Sammy Lee.
Edgar J. McGregor.
Marshall Neilan.
Robert Ober.
Charles Reisner.

Directors who started the year at M-G-M and who are there now are:

Clarence Brown.
Harry Beaumont.
Charles Brabin.
Jack Conway.
Cecil B. DeMille.
William DeMille.
Nick Grinde.
Robert Z. Leonard.
Fred Niblo.
William Nigh.
Victor Seastrom.
Edward Sedgwick.
W. S. Van Dyne.
King Vidor.
Sam Wood.

The whole F. B. O. roster of directors and players were let go, and a complete new organization built up.

Picture Reviews -- Previews -- Shorts

By A. H. FREDERICK

'OH, YEAH'
Pathe Picture
(Reviewed at RKO Theatre)
This is a loosely-strung together comedy depending somewhat too much on the hit made by Robert Armstrong and Jimmie Gleason in the stage version of "Is Zat So?" While Armstrong appeared completely dumb from the distance across the footlights, in the closeup of the screen his intelligence gleams through. For this reason, and not meaning thereby any detraction from the ability of Mr. Armstrong, the boy for the part would have been Stuart Erwin. His screen dumbness has never a broken minute.

The dialogue is spottily scintillating, the dark spots being where Gleason who wrote it, attempted to keep up to too high a level of laughs, and thereby sacrificed naturalness. The tag line, "Oh Yeah," is flat, already having been done to death in some 50 per cent or so of the comedies which Hollywood has turned out in the past year. There are a couple of thrilling fights, and a runaway group of cars which almost crash into the limited. It is useless to add that the Gleason-Armstrong duo save the passengers' lives, assisted therein by the lady lead, Patricia Caron.

The story opens with Gleason and Armstrong a pair of boomer brakemen whose main function in life is being pals to one another, with constant razzberry their way of expressing their affection.

They drift into a construction camp where Armstrong falls in love with the girl time-keeper (Miss Caron) and Gleason with the restaurant waitress (ZaSu Pitts). The affection in each instance is reciprocated.

Then, through circumstances, Armstrong is suspected of a crime, and he blows camp, followed by his pal. They come upon the two heavies (Frank Hagney and Bud Fine) attempting to wreck a passenger train by unloosing a freight car in its path. The two heroes clambor aboard, knock the villains cold, and save the train. In the meantime Armstrong has been cleared of the crime suspicion, and the fadeout finds the two pairs discussing their honeymoon plans.

EXHIBITORS' VIEWPOINT: Where "Is Zat So?" played, custom can be gleaned by ballyhooing this as a screen successor to that fun riot. Otherwise Armstrong's name seems the main element, as the picture will not win any big word-of-mouth on its own. An ordinary program booking.

PRODUCERS' VIEWPOINT: The screen play lacked a thorough knitting together such as makes for best entertainment. There were too many interpolations of extended wise-crack dialogue which did not have the intrinsic worth to warrant the footage. But in other spots Tay Garnett's direction was at a maximum of efficiency for laughs, and his main dramatic situation, played with an inter-blending of comedy and drama, was nicely tensed up in the main.

CASTING DIRECTORS' VIEWPOINT: Robert Armstrong's likeable personality has been displayed to better advantage, even allowing for the fact that in this picture he is putting on the dumb. It won't raise his average any.

James Gleason's part is also not his best possibility, though he is very good. But the intimacy of the screen, as with Armstrong, makes it hard to believe he is quite such a tough boomer as the story pictures.

Patricia Caron is pretty and appealing, but just another fem lead insofar as her work is concerned. ZaSu Pitts follows her usual line of comedy, drawing her usual quota of laughs from those who like their characters overdone.

Paul Hurst is up to standard as a two-fisted type, and Frank Hagney and Bud Fine instill adequate menace to their pair of heavy roles.

PICTURE PREVIEW
'OLD VAMPS FOR NEW'
Darmour 2-Reel Comedy
(Reviewed at Wilshire Theatre)
Among the first to sense the change which talking pictures would necessitate in comedies, Larry Darmour went into building up along the angles of situation on a thorough scale which is now making his product as funny as anything on the screen, if this picture be a typical example. The audience on the night of preview were in the near-spasm state of

'GLORIFYING THE AMERICAN GIRL'
Paramount Picture
(Reviewed at Paramount)
This picture may have started out with the intent to glorify the American girl, but in its final form it glorified nothing, including the name of Flo Zeigfeld. Despite the fact that opening shots show girls from all over the world going to try for a break in the Follies, the outcome of this pilgrimage is somewhat less than mediocre, and the wonder is how

'SHOW OF SHOWS'
Warner Bros. Picture
(Reviewed at W. B. Downtown)
Warner Brothers for the past couple of years have got the habit of taking the jump on the rest of the industry, and that's just what they've done again with their "Show of Shows." They've combed their own rosters and the freelance and borrowable talent of Hollywood for names for the picture, and the theatre manager who can't find ballyhoo in the 77 names listed is a poor exec indeed. With the names worked into routines, and not merely introduced for a bow, there are angles galore to work on, and boxoffice, properly gone after, should be proportionate.

But not only have Warner Brothers spotted names with a lavish hand; they're also turned out a highly entertaining picture, with many sensationally good scenes spotted throughout, and, all in all, the real stars of the opus are John Adolfi, the director, and Larry Ceballos and Jack Haskell, the ensemble directors. Adolfi has a tremendous task in selling the talent handed him with consecutive interest sustained, and he did it. As for Ceballos and Haskell, they've turned out numbers and ensembles which surpass anything yet seen in talking pictures for sheer beauty of imagination. Staircase numbers, ladder numbers, black and white numbers—they've utilized these in a manner which is entirely new, and that's a lot to say in these days of elaborate production.

Music is good but not as outstanding as that in Warner's "Gold Diggers of Broadway." The outstanding numbers are "Lady Luck" and "Singing in the Bath-tub," the former written by Ray Perkins and the latter by Ned Washington, Herb Magidson and Michael H. Cleary.

The picture is strictly a revue offering, with no continuity whatsoever, and held together merely by the m. c.-ing of Frank Fay. The names are worked into numbers very cleverly, they being assigned no more than would be given performers ordinarily in such offerings, and a part of the number being the casual introduction of them, either by themselves or by others.

Outstanding in the individual talent is a marvelously ringing bass note struck by Noah Beery, singing by Nick Lucas, a comedy interpolation with Frank Fay, Louise Fazenda, Lloyd Hamilton and Beatrice Lillie, and stolen by the personality of the latter, Bull Montana in a dress suit singing a love song with an apparent sincerity that makes it a wow, a Shakesperian soliloquy by John Barrymore, and a ballad by Frank Fay.

Winnie Lightner, that excellent comedian, who was the real star of "Gold Diggers of Broadway," is up to her excellent comedy singing delivery, but lack of opportunity for her to put over her talking comedy as well is missed.

Frank Fay peddles a sentimental number which vows "em and Irene Bordoni has a number which rates well. Georges Carpentier sings a song which is fair enough, and Ceballos and Haskell top it off with an ensemble offering which makes it a payoff.

Ted Lewis and his band play a jazz tune in their usual style, with Ted strutting his King of Jazz attitude.

(Continued on Page 5)

'THE LOST ZEPPELIN'
Tiffany Picture
(Reviewed at Million Dollar)
This picture is a thriller with some marvelous shots of a Zep bucking the chill blasts and raging storms of the South Pole, and crashing there at. Great for the young and the young-minded, but lovers of sophisticated drama will find but little entertainment in the would-be dramatic sequences. The story is mediocre, and it is upon the Zep shots that the progress of the picture must wholly depend. In the neighborhoods where adventure pictures are welcomed, it should go to great boxoffice.

The story opens with Conway Tearle, wedded to Virginia Valli, about to captain a Zep expedition to the South Pole. Among the commissioned personnel is Ricardo Cortez, and upon the eve of departure Tearle discovers his wife in the other's arms. It is then disclosed that they love each other. There is some very trite and obvious action and dialogue rung in at this point.

The expedition hops off, reaches its objective, and then crashes. All are lost except Tearle and Cortez. Rescue arrives but the pilot of the rescuing plane can only take one man back with him. Tearle declares that the happiness of his wife is more important than the life of either of the men, and he orders Cortez back because he thinks that it is Cortez she loves. Hope for Tearle is abandoned.

Cortez returns to civilization and to a gala welcome, but the wife refuses to see him. Then news flashes that Tearle also has been rescued, and she sends him a message that she loves him. Tearle's joyous contemplation of this telegram is the fadeout.

EXHIBITORS' VIEWPOINT: This is a good program booking for the average house and an exceptionally good one where the play is to those who like their movies movie. Angle to hit is the Zep flight and crash, to be exploited as sensational. Combine this with the names of Tearle, Valli and Cortez.

PRODUCERS' VIEWPOINT: Edward Sloman directed the "Lost Zeppelin," and his angles on the Zep stuff are exceptionally effective, rating him high credit. His direction of the dramatic sequences are well enough done, though not striking, due to the lack of possibility in the script.

Story, by John Netteford, is sufficient skeleton upon which to hang the more interesting shots of the Zep's adventures and mis-adventures, and the adaptation, by Frances Hyland, is ditto.

CASTING DIRECTORS' VIEWPOINT: Conway Tearle's ease and polish of manner raise him head and shoulders above the rest of this cast. Tearle is a real talkie trouser, always putting over his role for a maximum.

Virginia Valli is adequate to her part as the wife, which calls for a range of dramatic emotions; and Ricardo Cortez handles through his part well except for a certain lack of flexibility.

Katherine McGuire gets in the feature billing, though why is not obvious as she has only one line to speak, and that a minor one.

Others in the cast include Duke Mortan and Winter Hall.

IN U. A. PICTURE
George Fawcett and Torben Meyer, Danish actor, have been added to the cast of "The Bad One" at United Artists.

WEEK'S BEST IN PICTURES

BEST PICTURE: 'SHOW OF SHOWS'

Warners' elaborate "Show of Shows" easily topped the current week's offerings. The only other production offering was Paramount's "Glorifying the American Girl," and it was very weak. Pathe's "Oh, Yeah," had good humorous moments but wasn't an unqualified laugh knockout. Tiffany's "The Lost Zeppelin" was a good thriller of moderate dramatic worth, and M-G-M's "Their Own Desire" was draggy with many uninteresting spots.

Bests of the week follow:
Best performance: Nothing outstanding.
Best comedy performance: James Gleason in "Oh, Yeah."
Best comedy performance, opposite sex: ZaSu Pitts in "Oh, Yeah."
Best heavy: Dan Healy in "Glorifying the American Girl."
Best direction: John Adolfi's "Show of Shows."
Candidates for ten best pictures of the year: "Show of Shows."

laughter most of the time, the comedy going over as strong as anything seen by this reviewer in the laugh line for a long time.

This comedy was wholly situation, slapstick being eliminated, and a decided gain being scored thereby. Despite the fact that the custard pie still holds a prominent place in garnering laughs, the possibilities the talkies give of situations make the custard pie laughs no less uproarious but the situation builders bring their product to a much higher general level. No pie-throwing ever equaled the genuine laughs garnered by "Old Vamps For New."

The story was one of those tangled things wherein the parents of the two romantic leads get into entanglements of extremely embarrassing proportions, in this case the father of the girl being the judge who sentenced the boy to the custody of his father, much to the chagrin of the boy's mother. The story had too many ins and outs for full relation here, but suffice it to say it was a darb, thanks to H. C. Witwer, who did the story originally and more so to Johnnie Grey, who made it ace screen material.

Paul Whitman did the direction, and a lion's share of the credit goes to him therefore.

Al Cooke headed the fun-making brigade, with Alberta Vaughn the other featured member of the cast. Cooke is a nifty talker in addition to his well-known pantomimic rating, and a comedy role is safe when assigned him. He was a riot in this particular picture. Dot Farley had the role of his wife, foiling him well and also scoring laughs on her own account.

Alberta Vaughn's cute personality and picture ability has received a boost by the ability to talk, and she's a mighty good casting. Opposite her was Lewis Sergeant, a ratable juvenile with a pleasing voice and personality.

Joe Young had the judge role, utilizing his chances for excellent returns, and completing the cast well were Shannon Day and George Gray.

The Harmony Four Quartette had two numbers, "Somebody Stole My Gal" and "Pal That I Love," and vocalized them neatly. Musical arrangements were by Lee Zahler.

The picture, made for RKO release, is an excellent booking for the short end of any program, and more particularly so when drama is on the long end.

Mr. Ziegfeld could turn out such a poor show with so much talent to chose from. The picture is one of those which New York, with a supercilious twist of the lips, declares "good for the sticks." Maybe so, with the Ziegfeld name attached, but betting is that thenceforward the almost mystic name of the Follies producer won't mean a thing to the so-called "yokels." Flo supervised.

For its theme the "Glorification" film has no better than a moderately changed version of the much-made backstage yarn. There is the girl who makes good and who permits her success to come between her and her loved one, there are the overdone, under-talented ensemble arrays, and there is the old familiar laugh, clown, laugh fadeout. The one different angle, to-wit, an ambitious mother who urges her daughter forward to success at no matter what cost, is under-developed and the chances for good dramatic moments therein are lost. And even that's been done once in "Mother Knows Best."

Eddie Cantor offers his second-hand clothing store skit, done some years ago in the Follies and still good for laughs; Rudy Vallee again croons "The Vagabond Lover" and Helen Morgan of "Showboat" fame has a song which is beautifully mounted but otherwise unnotable.

EXHIBITORS' VIEWPOINT: The worth of this booking is to be measured by exactly how much pull you can get through the name of Ziegfeld. It won't do anything for itself.

PRODUCERS' VIEWPOINT: Direction by Millard Webb is good technically but his dramatic unfoldment is slow and weak, totaling little help for the very mediocre story.

J. B. McEvoy and Millard Webb are credited with the story. The music, which is about average for the class of production, is by Walter Donaldson, Irving Berlin, Dave Stamper and Larry Speir.

CASTING DIRECTORS' VIEWPOINT: Mary Eaton fails to show as much in this picture as she did in "The Cocoanuts." Her part is extremely routine, the highlights being hoke of an over-used kind, and she puts only the standard requirements into it.

Edward Crandall, opposite, is about average, having a pleasing personality and an adequacy of acting ability.

Olive Shea, in a sympathetic other girl part, has an appealing personality and does everything demanded by her role, which isn't much.

Dan Healy, portraying a typical hard-boiled small time vaude actor, does it in accepted form, and above average.

An uncredited player puts over a nifty bit as Ziegfeld's stage manager.

Sarah Edwards is just average as the mother.
Kaye Renard assists Dan Healy in a dance.

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THE CAT AND THE CANARY PRESIDENT THEATRE LOS ANGELES (Reviewed Dec. 5)

While most everybody has seen this thriller in one form or another during the past years, as Duffy presents it it loses none of its eerie power to jar shrieks and screams from the hysterical folks in the audience.

This comedy by John Willard has been a polished horseshoe for the Duffys, for it was their opening bill at the Alcazar in San Francisco and the one that started their careers towards the first million. Notwithstanding the fact that the picture as well as frequent stage presentations of the opus have been given here, a packed house greeted Dale Winter and Henry Duffy on their first appearance in their downtown theatre and enjoyed a particularly well played performance.

This play, built upon the legend, partly true, of the Bell Estate of San Francisco, a famous old mansion that was considered haunted and which was presided over by a real Mammy Pleasant upon whose death was made public many of the facts which have been woven into the comedy, is unquestionably the best one of its cycle. Played entirely in weird lighting effects it gets the shivers to run up and down the spines of the most blasé.

The specially selected cast which has been gathered for the present production would be difficult to improve upon. Most of them have played their parts before and show the polish of familiarity, taking advantage of little opportunities which obviously could not have been the work of the dramatist.

Henry Duffy in the role of the stuttering cousin who wins the heiress was splendid. He gave an exhibition of cowardice and bravery that brought thrills and shrieks from the audience time after time.

Dale Winter looking particularly fetching played the role of the demure but harassed heroine in a very understanding manner. The part is very difficult because of the unusual emotions it calls for but Dale was equal to its demands and played with fine repression.

Sue Van Duzer, as Mammy Pleasant, gave one of the best performances of a voodoo East Indian woman we have been privileged to witness. Her voice and acting was as spooky and unnerving as could be imagined.

George Leffingwell gave an outstanding performance among the

men. His part, which threatened to be a heavy was the role that deflected the audience from anticipating the solution. He looked and played the character to perfection.

Marian Lord as the talkative relative was likewise excellent. Others in the cast were Anderson Lawler, Harry Hollingsworth, William Gould, William Macauley and Claranita Burt.

The setting, appurtenances and direction satisfactorily filled the requirements.

Jacobi.

THE RINGER METROPOLITAN SEATTLE (Reviewed Dec. 29)

It is a far cry from the West End of London to Seattle, and yet we have been dependent on the British metropolis for at least half of our dramatic fare this season. We have seen all-British companies in "Bird In Hand" and "Journey's End." We have Shakespeare direct from his home town. Bernard Shaw is delivering his various messages at close hand, and now we have the London cast and production of "The Ringer," Edgar Wallace's greatest mystery play, here at this house for a week.

Within two or three years the plays and novels of Edgar Wallace, an Englishman who has enjoyed a life experience as adventurous as that of the late Jack London, have attained an enormous vogue. Mr. Wallace specializes in thrillers and his first hand knowledge of the criminal classes has been an aid to his lurid and facile imagination. "The Ringer" is presented by the distinguished actor, Gordon McLeod, and will subsequently be seen in many parts of this country.

"The Ringer" differs in style from the type of mastery plays familiar in America like "The Bat" and "The Cat and the Canary" in that the pace is slower and there is some attempt to infuse humor and characterization into the narrative instead of relying on the shadows, banging doors and corpses in unexpected places. There is plenty of suspense and mystification, however. A considerable part of the action takes place in Scotland Yard itself and a divisional police station in London; and Mr. Wallace follows as faithfully as the circumstances will allow, London police methods. The title character is a homicidal person of a somewhat different order than the average murderer. Just as the late great Robin Hood never robbed the poor, he kills persons that the world is well rid of; though of course, the English criminal code does not take into consideration the motives of a destroying angel. The success of "The Ringer," in his hobby of what might be termed selective homicide, is due to his skill in disguise and other chameleon-like characteristics which keep

DERR IS NEW CHIEF AT PATHE STUDIOS

E. B. Derr is the new chief at Pathe, taking the place of William Siström, whose contract expired the first of the year.

Simultaneously with the elevation of Derr, who has been executive vice-president at the Culver City plant, Harvey Leavitt, who has been acting in the capacity of studio superior for some time, was given the title of that job as well as the duties.

Siström has joined William LeBaron at RKO studios. The two have been in close personal and business association for a long time.

With the advent of the new executives, Pathe has put into effect a change of program whereby they will concentrate on a limited number of specials during the coming year instead of the full program of program features which was formerly the schedule there.

EDWIN CAREWE TO DO 'SPOILERS' FOR F-P-L

Edwin Carewe, former impresario for Dolores Del Rio's pictures and more recently in negotiations to become production chief at Pathe, is now definitely aligned to produce for Paramount. His first will be "The Spoilers," which was to have been his first for Pathe.

"The Spoilers" was produced by Fox in silent version several years ago, and was big boxoffice. Among other things it marked the first picture where the hero and heavy really went after each other in a knockdown-drag-em-out fight. William Farnum was the hero and Tom Satchi the heavy. George Bancroft, premier he-man of the talkies will have the starring role in the Carewe version.

LOEW'S LATE SHOW

Fox Loew's State Theatre has started the policy of giving midnight shows every Saturday night. The show is the same as the regular daily show including a Fanchon and Marco idea and picture.

the police of the world guessing. The object of the hatred in this play is a boulder criminal lawyer, who is not only a fence, a leecher and a morphine addict, but also finds relaxation in playing Chopin, which latter he does quite well, and might hail from any concert stage. If the "Ringer" had chosen to kill him swiftly and at once there would have been no play. But he prefers to play cat and mouse with the lawyer in order that his victim may suffer the tortures of fear. When he does decide on the happy dispatch, it is performed in a most sensational manner. Needless to say, he again eludes the police and his escape makes an interesting climax.

The leading characters are nearly all detectives and criminals; and Gordon McLeod as a Scottish criminologist called in by Scotland Yard, who proves to be much more than a mere academic authority, is capital in humor and finished in his handling of sensational episodes. He is well-supported by Lillian Christine, who as the wife of "The Ringer" is both handsome and talented. Ernest Bodkin, who plays the villainous solicitor, is a graphic and interesting actor. Excellent support is also rendered by Earnest Metcalf, Jr., as a cokeney thief and source of most of the humor, and Eric Noels and Claude Bailey as Scotland Yard officers.

The scenery showed signs of use, and all it takes is two hours of watching them use it to realize why.

Roberts.

Picture Reviews

(Continued from Page 4)
Frank Fay master-of-ceremonies neatly.

Names worked into the picture, many showing what they can do and a few showing what they can't do, are: John Barrymore, Frank Fay, Richard Barthelmess, Beatrice Lillie, Ted Lewis, Alice White, Nick Lucas, Georges Carpentier, Winnie Lightner, Irene Bordoni, Dolores Costello, Grant Withers, Loretta Young, Ben Turpin, Lupino Lane, Jack Mulhall, Betty Compson, Lila Lee, Patsy Ruth Miller, Douglas Fairbanks, Jr., Louise Fazenda, Myrna Loy, Marian Nixon, Sally O'Neil, Chester Morris, Monte Blue, Lloyd Hamilton, Alice Day, Viola Dana, Bert Roach, H. B. Warner, William Courtenay, Rin-Tin-Tin, Lois Wilson, Alexander Gray, Chester Conklin, Hobart Bosworth, Lee Moran, Tully Marshall, Bull Montana, Helens Costello, Molly O'Day, Marceline Day, William Collier, Jr., Jacqueline Logan, Edna Murphy, William Bakewell, Pauline Garon, Sally Eilers, Sally Blane, Alberta Vaughn, Armida, Shirley Mason, Carmel Myers, Marian Byron, Johnny Arthur, Sollier, Ruth Clifford, Heinie Conklin, Ethylene Claire, Albert Gran, Frances Lee, Gertrude Olmstead, Anthony Bushell, Adamae Vaughan, Anders Randolph, Wheeler Oakman, Otto Matiesen, Philo McCullough, Kalla Pasha, Jimmy Clemons, E. J. Ratcliffe, Sid Silvers, Lola Vendrill, Hariette Lake and Williams Adagio Dancers.

"The Duke of Dublin" Christie Comedy (Reviewed at U. A.)
With a good story for a background, giving him opportunity for the line of comedy which has made him a screen personality, Charlie Murray scores heavily in this two reeler.
Story relates how Murray, a ditch-digger, inherits a million dollars and straightaway puts on the dog. Included in his purchases is a class apartment house, and the troubles of a landlord are included thereafter.

The last sequences of the picture get back to the old stereotyped comedy gag of the com-

edian in a woman's apartment with her husband returning unexpectedly, and, for those who still can find anything refreshing in this situation, it is well done.

Charlie Murray proves himself a good one for the two reels, and for the parts requiring broad treatment in the features.

Monte Carter plays opposite him in the early sequences, and shows both ability and talkie finish.

Mary Gordon has the role of Murray's wife, and is excellent as a foil and also can handle comedy in her own right.

Carroll Wines is the girl and is both pretty to look at and good.

'SKY BOY' Roach Two-Reel Comedy (Reviewed at Loew's State)

Harry Langdon comes among us in this, his first talkie as an entrant among the limited few who can really be funny on the talking screen.

Harry brings all his pantomimic ability to the aid of a highly distinctive talking voice, and given him for his first vehicle is a well-gagged laughiest that gives the star ample opportunity to do his stuff.

The scenes are mainly laid in a frozen, Arctic country, with a heavy who is trying to make the girl (played by Thelma Todd) marry him and Harry her sole protection against the threat of the other's presence. There are menacing bears, over-size fish that threaten and a whole series of well-conceived mishaps to make the laughs come rapidly.

Exhibitors will find this first Harry Langdon comedy a good booking for the short end of their programs. It is guaranteed to get the laughs.

IN ROMANTIC LEADS

Jane Clyde and Hugh Trevor will play the romantic leads in a new musical comedy—as yet untitled—to start production soon at the Radio Pictures' studios. Paul Sloan will direct, with Victor Baravalle as musical director and Pearl Eaton as dance director. Jobyna Howland, Bert Wheeler, Robert Woolsey and Ivan Lebedeff are in featured roles.

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Of Stage and Screen

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Vol. XI

Saturday, January 11, 1930

No. 2

Old shows are not popular in this town even at bargain prices. The legit impresarios should see the point, for it has been clearly demonstrated several times in the past few months.

At the Majestic, Edward Everett Horton tried to revive "The Dover Road" and "The Cardboard Lover" and 'he couldn't take them off fast enough.

At the Vine Street "Merely Mary Ann" did the least of the Marjorie Rambeau group, while at the Hollywood Playhouse "The Climax," "Dear Me," "The Rejuvenation of Aunt Mary" and "The Masquerader" should have taught Duffy his lesson.

The terrible catastrophe that was the engagement of "Abraham Lincoln" at the El Capitan pointed a moral. It isn't the price that attracts. There was nothing wrong with any of these shows. They were admirably cast and well produced and the fact that they were bargains meant nothing. The public would have none of them, and that means much.

It may be prognosticating pessimistically but it is our judgment that "The Cat and the Canary," at the President, admirable though it is, and "It Pays to Advertise," coming to the Hollywood Playhouse, are slated for a repetition of the display of non-interest of the theatregoer.

It cannot be that there is a dearth of new material, nor is it reasonable to suppose that the royalties are so high as to be prohibitive when the excellent attendance accorded new shows recently are considered. It is difficult to understand, however, why the dramatic archives are dug into and specimens revived that have been considered obsolete both for the stage and screen. It does not take clairvoyant powers to foresee the result. It may be sacrilegious to tamper with Shakespeare but we must observe that "the NEW play's the only thing in L. A."

POLICE WANT MORE POWER OVER SHOWS

The police commissioners this week requested the city prosecutor's office to draft an ordinance whereby the police department could close a theatre for any reason they deemed sufficient. The ordinance would then be sent to the city council for acceptance.

It was explained that the ruling requested is not intended to interfere in anywise with the presentation of legitimate shows, but is necessary to keep out immoral exhibitions and gyp places.

STEINER AT RKO

Max Steiner, New York musical conductor, has arrived in Hollywood to become associate musical director at the RKO Studios, collaborating with Victor Baravalle.

COMING JAN. 30th

"POOP, BOOP A-DOOP GIRL"

"CHIC" KENNEDY

Turn to Page 10

ED. CHENEY

Featured in F. & M.'s "Let's Pretend Idea"

and

Dance Director for Fanchon and Marco

Has a Desert Built to Aid 'Rio' Draw

SAN DIEGO, Jan. 10. — To show the lengths to which publicity sharks must go to execute their ideas, consider the difficulties of Harry Hartman, San Diego division manager for the Fox Theaters.

The show is "The Romance of the Rio Grande" which depicts some desert scenes. Hartman wisely considered that a reconstructed desert scene in a show window would attract attention. He needed some skeletons for the purpose but found it impossible to get the proper stuff. So he went to a meat packing house and got a batch of bones for a five-case note. Bushes, cactus and sand completed the realistic vista with the proper effects for the centerpiece of a cow's skeleton.

RE-SIGN HELEN KAISER

Helen Kaiser has been given a new contract by Radio Pictures. She has played in Radio's "Rio Rita," "Tanned Legs" and "Dance Hall."

'MISSION PLAY' IN GOOD START, SEES BANNER '30 SEASON

"The Mission Play," John Steven McGroarty's time honored pageant-drama of early California history and the founding of the missions, is anticipating the present 1930 season as one of the most successful in its history. The production is already away to a good start on its nineteenth season.

Opening on New Year's with a matinee, the historic drama registered a sell-out of its 1493 seats and grossed \$1550 at the opener. The San Gabriel Playhouse in which the production is staged, was completely filled again at each of the performances on the following Saturday and Sunday.

The show will undoubtedly benefit this year from the tourist crop that Southern California is drawing as a result of the heavy cold which is sweeping the states east of the Rockies. National recognition is also being given the production this year in view of the fact that on February 17 next, occurs the 3000th performance which is a record in American theatre annals. Incongruous as the comparison may be, this record outstrips "Abie's Irish Rose" in its long Broadway run by several hundred.

Play's Schedule

Playing on a six-a-week schedule with matinees every day but Monday and evening performances on Wednesday and Saturday, the show expects business to justify running until the middle of April. Opening this season, the Playhouse has effected a few improvements to benefit the presentation, new border lights, baby spots and large arcs being installed and the cast has been completely recast, many of the garments being imports from Spain.

R. D. MacLean, veteran Shakespearean, begins his seventh year in the play's leading role as Fray Junipero Serra, and Irmalee Campbell plays the feminine lead as Senora Josepha Yorba. A substitution will probably be made for a short time to fill the role handled by William Ellingford, injured a few days ago in a traffic accident. Carmen De Lara, Juan and Juanita Zorraquinos, are among the professional people cast in dancing roles, while Evelyn Snow, Charles King and Thad Howe are prominent in singing parts.

Interesting Sidelight

An interesting sidelight on the popularity of the production in the nineteen years that it has been presented, was recently brought to light by the production's p. a., Jerry Burnett. In Fresno, Calif., Burnett found Harry Ogilvie, the world's champion audience," who has witnessed a total of 230 performances of the play. The house management claims that fully a thousand persons have seen the play over twenty times, and several hundred have seen at least fifty performances.

NEW PICTURE DATES

New attractions at picture houses include "The Rogue's Song" (M-G-M) at the Chinese January 17; and "Anna Christie" (M-G-M), Greta Garbo's first talking picture at the Criterion beginning January 22.

BILLPOSTERS ELECT

Meeting was held last week to elect new officers for the Billposters Union, Local No. 32. The new officers are as follows: C. J. Hyans, president; K. P. McIntyre, vice-president; C. C. Garnet, secretary; Ed McKeand, treasurer; R. J. Thelan and Charles Witmarsh, executive board, and Charles T. Scott elected sergeant-at-arms.

NEXT KING PICTURE

"They Still Fall in Love," Jesse Lynch William's novel of a young man's inferiority complex, will be the next Henry King-Inspiration Pictures all-talking picture. Clarke Silvernail and N. Brewster Morse will adapt the story.

TEL-A-PHONEY

JAMES MADISON



Hello, Mae West.

Hello, James Madison.

What is your definition of success?

Sexcess.

Hello, Flo Ziegfeld.

Hello, James Madison.

What is your definition of vacation?

Sacrifying the American girl.

Hello, Polly Moran.

Hello, James Madison.

What is your definition of a landmark?

A sailor.

Hello, Ben Turpin.

Hello, James Madison.

Are you as crosseyed as ever?

Guess I must be. Last week a doctor told me to watch my stomach.

Hello, Fanchon and Marco.

Hello, James Madison.

Any message for the world at large?

Please deny the report that our "Ivory Idea" has anything to do with Congress.

Hello, J. P. Medbury.

Hello, James Madison.

What is the world's crying need?

A non-skidding green pea.

Hello, Jack Warner.

Hello, James Madison.

What's a Scotchman's favorite occupation.

Sitting tight.

Hello, George Roscner.

Hello, James Madison.

Who is the biggest boob you met last week?

A waitress who served coffee to a tooth carpenter with dental cream.

Hello, Al Jolson.

Hello, James Madison.

How's show business in New York City?

They're having more riots in Auburn.

Hello, Alice White.

Hello, James Madison.

How can a girl keep a fellow from getting fresh in a taxi?

By riding in a "Checker."

BLUM'S JUDGMENT GOOD ON 'BAMBINA'

The complete cast of "Bambina," a new musical comedy which is to be given its world's premier at the Curran Theatre in San Francisco Jan. 13, is rehearsing at the Troupers Green Room in Hollywood.

The show is being produced by Daniel C. Blum, a young man from the east who is making his debut in the professional production field with this opus. He aspires to make future productions here if this is successful.

Blum has used excellent judgment in organizing a capable organization both in front and in back. Heath Cobb is acting as general manager of the production and his wife, Nancy Welford, heads the cast.

The production is being staged by Edward Royce, one of the best known directors of this type of play in the country. John R. Britz is the musical director and the play is said to have some very tuneful musical numbers. "Bambina" was written by Myrta Bel Gallaher, her first effort.

In the cast will appear Al St. John, Marie Wells, Ernest Wood, Laurel Nemeth, William Evans, Russell Scott, Frederick Graham, Hedley Hall, Peter Pope, Lorraine Du Val, Victoria Alden, Margaret Oliver, Evelyn Deffon, Dorothy Dix and Marjorie Moore, premier dansues.

NEW WARNERS P. A.

George Thomas is the new publicity chieftain at the Warner Brothers Studios, succeeding Bill Bloecher, who resigned. Bloecher has not yet announced his future connections. Thomas, who took office Monday, retained the same staff which functioned under Bloecher.

PADDEN IN LEAD

The Theatre Mart will present "The Scar," an original comedy melodrama by Mrs. Alice Barney on January 16 for one week only. Sarah Padden plays the lead and others in the cast are Dorothy Gould, Mrs. Besson and Violet La Plante.

B.B.B. Says:

Great music in town—ABE LYMAN to the Chinese—My Pal, JOHNNY HAMP at the Grove—ELSIE GILBERT at the CELLAR. If you need a rest try Murietta Hot Springs—Great spot—Back soon.

...

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'SUNNY SIDE UP' OPENS TO GOOD BUSINESS AT WARFIELD

SAN FRANCISCO, Jan. 9.—Midnight matinees on New Year's Eve were big money makers for the film palaces. Opening of "Sunny Side Up" at Loew's Warfield was the biggest thing of the week, the Fox musical show doing excellent business, holding 'em out much of the time. Initial seven days of this Gaynor-Farrell flicker drew in \$31,500, a very neat figure and it looks good for about four more weeks; then "Hallelujah" in.

Norma Shearer in M-G-M's "Their Own Desire" together with Fanchon and Marco's "Carnival Russe" and Walt Roesner, m. c., was okay at \$36,000, the New Year's show with about \$4500 aiding a great deal. "Navy Blues" and "Uniforms Idea" now in.

New Year's Eve also saved the Publix Granada which, with Paramount's "The Marriage Playground" on screen grabbed off \$20,000, and Norma Talmadge in "New York Nights" now in and things much better. Third stanza of Maurice Chevalier in "The Love Parade" at the St. Francis pulled in \$13,000, while at the California "The Locked Door" did \$19,500.

Next to "Sunnyside Up's" outstanding success at the Warfield was Rudy Vallee's outstanding brodie at the Orpheum. He may be the big moment to Eastern flaps and to radio audiences but to local Orpheum customers he was just another guy in a picture—and not such a hot picture—and as a result the house did only \$17,500 on him, lower than the third and last week of "Flight."

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SPECIAL RATES TO PROFESSIONALS
JACK WOLFENDEN, Prop. FRANK RATCHFORD, Mgr.

This is the last week of Rudy and then Universal's "Broadway" comes in.

Second week of George Arliss in "Disraeli" at the Embassy did \$12,000 and good. The Davies only \$7500 on "The Phantom in the House" but Ted Lewis in "Is Everybody Happy" looks much much better.

The Casino up a lot with "Shanons of Broadway" and a stage show, doing \$10,500, the best in several weeks. Another house record looks to be smashed this week with "The Graf Zep" and "Most Immoral Lady" on screen and a stage show.

MUSICAL SHOW OPENING

SAN FRANCISCO, Jan. 9.—Edward Royce's musical comedy, "Bambina," opens Sunday night at the Curran under the direction of Daniel C. Blum, Inc. The show has a cast of 59 including Nancy Welford, Al St. John, Marie Wells, Laurel Nemeth, Fred Graham, Ernest Wood, Russell Scott, Hedley Hall, Wilbur Evans, Peter Pope, Marjorie Moore, Margaret Oliver, Victoria Alden, Lorraine Du Val, Evelyn Deffon and others. Sixteen girls and sixteen men in the line. John R. Britz is musical director.

ACT REUNITES

SAN FRANCISCO, Jan. 9.—Dick O'Meara and Jack Reed are reuniting as a vaude team, after about a year's separation, and are setting a new routine of wise cracks for vaude dates.

MARKOWITZ MARRIES

SAN FRANCISCO, Jan. 9.—M. L. Markowitz, owner of the Pompeii, Premier and Egyptian theatres here, was married this week.

PRISON SHOW DOES CAPACITY BUSINESS

SAN FRANCISCO, Jan. 9.—Some three thousand convicts witnessed the sixteenth annual vaudeville show staged at San Quentin on New Year's Day under the direction of Harry Ettling. Approximately 50 acts donated their services for this performance.

In the men's department Ettling placed Hermie King and his Fox Oakland Theatre band to supply the music and Hitch King as master of ceremonies. Elmer Langmaid was stage manager and Tony Kenna, property master. In the women's department was Tommy Boyd with his Orpheum orchestra and Jimmie Barr, master-of-ceremonies, with Harry Bush, stage manager.

Acts taking part in the show were Jack Reed and Dick O'Meara, Felson's California Girls, Dottie Roberts, Martha Lindstrom, Joaquin Garay, Buss McClelland, Jimmie Barr, Billy Banks, George and George, Rue Enos, Johnny Toffolo, Frank Siegrist, Putman and Hurley.

Art Varian and Les Poe, Walter McIntyre, Noodles Fagan, Lou Handman, William Powers, Irving Kennedy, Michael Patrick Brennan, Ted and Maury Amsterdam, Fred Skinner, Tommy Boyd, Hermie King, Hitch King, Grace Frankel.

The entertainment was through the courtesy of A. M. Bowles and Frank R. Newman of Fox West Coast Theatres; Cliff Work of the RKO Orpheum; Irving Ackerman, Sam Harris and Ella Weston of Ackerman and Harris; Bert Levey; Max Dolin of National Broadcasting Co.; Johnny Davis of Coffee Dan's and Henry Duffy.

ORGAN CONCERTS DAILY AT STORE

SAN FRANCISCO, Jan. 9.—More and more is show business entering into the commercial and industrial life. Local department stores first took on the theatre type of advertising, then theatre exploitation, and now they're adding special features to attract the customers.

The latest to step out of the ranks and look for bigger and better business is the Emporium, one of the city's largest sellers of shirts, stationery, umbrellas and radios. Hale Bros., owners of the store, are planning installation of a massive concert organ that will set them back anywhere from \$50,000 to \$75,000 before the organist even pulls the first stop. Prior to the holiday season they hurriedly installed a temporary affair of questionable quality but even that proved so popular that the natives still try to get in the store at nights to listen to the evening concerts that were then given. Pencilled on the company's calendar are plans for daily concerts and one evening recital a week with a radio broadcast practically assured, inasmuch as Hale Bros. and the Emporium are tied in with KPO, a link in the N. B. C. chain.

However, Hale Bros. aren't the first in this city to think of the organ entertainment gag. The Kress store in the same block has had one of the few store organs in the country for some time and features daily concerts that are responsible for drawing a good many daily visitors.

WANTS PRIMA DONNA

SAN FRANCISCO, Jan. 9.—Sid Goldtree is seeking a prima donna to complete the cast of his "Peephole" which opens January 23 at the upstairs Green Street Theatre. "The Flat Tire" closed suddenly this week after a fire in a cafe below the theatre destroyed part of the dressing rooms and prevented further performances.

LEGIT BOXOFFICES DO WELL WITH NEW YEAR EVE'S HELP

SAN FRANCISCO, Jan. 9.—What a sweetheart of a week this was for the legits. Almost everything was up a couple of grand aided by the midnight show on New Year's Eve, and the result was nice business throughout. Duffy's two houses here and the one in Oakland registered the highest figures they've had in a long time, "Follow Thru" held up

well at the Capitol; "Chauve Souris" did nicely at the Curran; "Journey's End" still clicked merrily.

The seventh week of Charlotte Greenwood at Duffy's President was about fourteen hundred over the stanza preceding the cash register showing an intake of \$7400. Second week of Kolb and Dill in "Now and Then" at the Alcazar was \$6800, very good. In Oakland at the Dufwin first seven days of "It Pays To Advertise" took in \$5400, one of that city's best legit figures. "Dear Me" follows Greenwood at the President soon, while Taylor Holmes in "Your Uncle Dudley" is next at the Dufwin and most probably will follow Kolb and Dill on this side of the bay.

"Journey's End" in its fourth week at the Geary did \$15,000, a nice profit. "Chauve Souris" did \$13,000 for its second stanza at the Curran and will be followed Jan. 13 by the world premiere of "Bambina." "Follow Thru" grossed \$12,500 in its second week at the Capitol. Goes off this week and "Bad Babies" opens the twelfth for three weeks.

VERNA TO RETIRE

SAN FRANCISCO, Jan. 9.—When "The Flat Tire" closes at the Green Street this month Verna Mercereau will retire from the stage to accompany Juanita Hansen, former picture player, on a round-the-world tour.

ON VACATION

SAN FRANCISCO, Jan. 9.—Nell Harding, producer of chorus numbers at Ackerman and Harris' Casino, is on a three week's vacation. Sylvia and Clemence are handling this week's show in co-operation with Sam Harris.

MOROSCO BACK

SAN FRANCISCO, Jan. 9.—Mr. and Mrs. Oliver Morosco returned this week from a three week's visit to Phoenix on a belated honeymoon. Morosco is the head of San Francisco-New York Theatre Productions.

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SCENERY BY MARTIN STUDIOS

HOLLYWOOD, CALIFORNIA

NAME-BY-NAME ESTIMATE OF PLAYERS

This is the second installment of a list estimating the rating of all the players in talkie work to date. The first installment, including names from A to L, was printed last week.

LANE, LOLA—A different personality which pleases, backed up by quite adequate acting ability. "Speakeasy," "Movietone Follies."

LYNN, SHARON—Okch. "Speakeasy," "Movietone Follies."

LUDEWIG, JACK—An asset to any cast. "The Wild Party," "Dangerous Curves," "Faro Nell."

LAUREL, STAN—Of the ace talkie comedy team of Laurel and Hardy. Funny, without a doubt. Hal Roach Comedies.

LAWFORD, BETTY—Very good. "Gentlemen of the Press."

LESLIE, LAURENCE—Good. "Gentlemen of the Press," "Hints to Brides."

LEE, DIXIE—Adequate. "Imagined My Embarrassment."

LOVE, MONTAGU—An asset to any cast. "Charming Sinners," "Bulldog Drummond," "Her Private Life."

LAWLER, ANDERSON—Good casting. "Half Marriage."

LANE, CHARLES—Very good as sympathetic elderly gentleman. "Saturday's Children."

LOMBARD, CAROL—An intriguing personality and the ability to make the audiences sympathize with her. "Big News."

LEBEDEFF, IVAN—Adequate Russian nobleman. "They Had to See Paris."

LEE, SYLVAN—So-so. "The Cocoanuts."

LEONARD, EDDIE—Presumably has the goods, but the poor vehicle U gave to him, to-wit "Melody Lane," didn't give him a fair chance to use 'em.

LA VERNE, JANE—Clever and appealing youngster about six or seven years old. "Melody Lane."

LIGHTNER, WINNIE—A spontaneous comedienne who tosses off the laughs like a live wire tosses off sparks. "Gold Diggers of Broadway."

LUCAS, NICK—As pleasing a singer of croony tunes as the screen has developed. He'll build up any picture. "Gold Diggers of Broadway."

LUGOSI, BELA—Capable, commanding, and a trouper who knows his stuff. "The Thirteenth Chair."

LLOYD, DORIS—Very clever actress who takes full advantage of the opportunities assigned her. "Disraeli."

LA ROQUE, ROD—As good in the talkies as in the silents, and that's good. "The Man and the Moment."

LE, DUKE R.—Good casting. "Young Nowheres."

LOFF, JEANETTE—Appealing type who accepts her talkie chances to good advantage. "The Sophomore."

LITEL, JOHN B.—Both his personality and his ability are far above average. "The Flattering Word," etc.

LLOYD, HAROLD—We preferred him in the silents. Others may not. "Welcome Danger."

LONERGIN, LESTER—Remarkably good character performance in "Seven Faces," and looks like an excellent casting when his type is needed.

MARCH, FREDRIC—One of the talkies' leading men both in listing and ability. He's consistently A-1 and his already big prestige should keep growing if properly handled. "The Dummy," "The Wild Party," "The Studio Murder Mystery," "Jealousy," "Paris Bound," "Footlights and Fools."

MATIESON, OTTO—Tries to put too much into his work to be thoroughly convincing. Should considerably modify his acting. "Strange Cargo," "General Crack."

MERCER, BERYL—Great in her little old lady characterizations, equally proficient in handling comedy and more serious moments. "Three Live Ghosts."

MIDDLETON, CHARLES B.—One of the strong and able talkie personalities drafted from the stage. Always good and with the ability to put his parts across in a manner which steals scenes in which he participates. "Bellamy Trial," "Welcome Danger."

MOORE, COLLEEN—Her claim to fame in the silents was her

mugging, which some people thought cute. The talkies made that a drug on the market, and that's that. "Smiling Irish Eyes," "Footlights and Fools."

MARSHALL, TULLY—Lacks the poise and consistency which makes for pleasant watching. By no means the best in his field of endeavor. "Alias Jimmy Valentine," "Conquest," "Thunderbolt," "Tiger Rose."

MOORE, CHARLES (colored)—Usual style of negro comedy, fairly done. "The Trial of Mary Dugan."

MACK, BABY (colored)—Okch as a cute colored girl. "The Ghost Talks," "Close Harmony."

MYERS, CARMEL—Okch. "The Ghost Talks," "Careers," "He Did His Best."

MACGREGOR, MALCOLM—His early offering, "Girl on the Barge," just so-so.

MORRIS, CHESTER—Has the ability and the technique. A very good casting. "Alibi," "Fast Life."

MURRAY, JAMES—His pleasing personality in the silents is even more so in the talkies, and he delivers his lines with real ability. This boy, with the proper break, should be way up among the big ones. "The Shake-down."

MUSE, CLARENCE (colored)—Otherwise very able acting marred by a trifle too much staginess. "Hearts in Dixie."

MC DONALD, FRANCIS—A good personality backed up by plenty of ability. Good casting. "The Carnation Kid."

MILJAN, JOHN—An assignment in his hands is sure to get development that makes it an asset to the picture. Suave and certain in delivery. "Queen of the Night Clubs," "The Desert Song," "Innocents of Paris," "Fashions in Love," "Voice of the City," "Untamed."

McHUGH, JACK—Boy of about 14 who delivers. "Chinatown Nights."

MURRAY, JOHN T.—Good comedian who brightens his moments on the screen. "Sonny Boy."

MACDONALD, WALLACE—Great bet for any picture where his type can be used, and has a thorough grasp of talkie technique. "Fancy Baggage," "Sweetie," "Hit the Deck."

MORRIS, JOHNNY—Had a good comedy bit as a one-man band in "Innocents of Paris."

MARTINDEL, EDWARD—A polished actor who graces his parts. "The Desert Song," "Footlights and Fools."

MARSHALL, HERBERT—Very good. "The Letter."

MACKAILL, DOROTHY—Gains by the talkies, her voice being right in line with her silent day ability, and her allure being intensified thereby, and was plenty big then. "The Barker," "Two Weeks Off," "His Captive Woman," "Hard to Get."

MEER, DONALD—Average goofy characterization in "The Hole in the Wall."

McQUARRIE, GEORGE—Also just average in "The Hole in the Wall."

McLAGLEN, VICTOR—Puts on a bit too much tough to be wholly convincing. Roles more after the nature of those given George Bancroft by Paramount would be better for him, as evidenced by "The Black Watch," "Others," "The Cockeyed World," "Hot for Paris."

MORAN, LEE—As a hard-boiled wisecracker in small parts, he scores. "On With the Show," "Gold Diggers of Broadway."

MUNI, PAUL—Has the elements to make himself one of the screen's greatest dramatic actors—if Fox doesn't go haywire in selecting his vehicles with an over-stressment of this possibility. "The Valiant," "Seven Faces."

MACKENZIE, DONALD—Okch. "Studio Murder Mystery."

MORTON, CHARLES—All right. "Thru Different Eyes."

McGRALL, WALTER—Just so-so. "River of Romance."

MORENO, ANTONIO—A real talkie bet, and in his latest, a Mexican caballero role, he rated himself only second to Warner Baxter for proficiency in Latin parts. "Careers," "Romance of the Rio Grande."

MORAN, LOIS—Weak, getting across to quite moderate returns. "Behind That Curtain," "Words and Music."

MENJOU, ADOLPHE—Smooth, polished and engaging, and his removal to Europe was a dis-

tinct loss to Hollywood. "Fashions of Love."

MURRAY, KEN—Puts over his comedy on the screen for sure fire returns. "Haly Marriage."

MILAR, ADOLPH—Okch. "Bulldog Drummond."

MARTELL, MARTIE—Attractive, cute and able. "Hints to Brides."

MACK, WILLARD—Brought a good stage delivery to the screen in its early talkie days. "Voice of the City."

MARSHALL, CLARK—Excellent characterization of an underworld hophead in "Voice of the City," making it one of the outstanding portrayals of the film.

McGUIRE, TOM—Imposing white-haired gentleman who delivers for good value. "Voice of the City."

MOE, ALICE—Excellent goofy comedy in "Voice of the City."

MANN, HANK—Handles his comedy with a sincerity and lack of pretentiousness which makes it excellent. "The Donovan Affair."

McKEE, RAYMOND—Likeable personality and comedy ability. "Look Out Below."

MARX BROTHERS—Screen's foremost exponents to date of lowbrow hoke comedy which makes 'em laugh whether they want to or not. "The Cocoanuts."

MULHALL, JACK—Makes an averagely good leading man for the talkies. "Twin Beds."

MILLER, PATSY RUTH—Nothing to distinguish her from the rest of Hollywood's aspirants for screen fame. "Twin Beds."

MOORE, MATT—One of the likeable and capable Moore boys. "Coquette," "Side Street."

MOORE, TOM—Ditto. "Side Street."

MOORE, OWEN—Ditto. "Side Street."

MORAN AND MACK—Their stuff is good screen product and they have a sincerity in portrayal which is engaging. "Two Black Crows."

McKINNEY, NINA MAE (colored)—Singing and dancing entertainer with dash, and additionally a very good actress who knows how to get sympathy. "Hallelujah."

MAYER, HYMAN—Very good. "The Saturday Night Kid."

MANN, MARGARET—Makes up well as Queen Victoria but didn't have anything other than her looks to do in "Disraeli."

McFARLANE, GEORGE—Good both as to type and ability. "The Painted Angel."

MONTGOMERY, ROBERT—Has the makings of one of the leading juveniles of the screen, but there is an unpleasant histrionic forcedness in a good deal of his conversation and action, which detracts from his merits considerably. "So This Is College," "Untamed," "Three Live Ghosts."

MORAN, POLLY—Puts across broad laughs broadly, but, unless held down, is apt to be an unauthentic note in authentic dramas. Excellent slapstick comedienne for the two-reelers. "So This Is College," "Hot For Paris."

MURRAY, MAE—To date no more than a moderately good talkie actress. "Peacock Alley."

McNAUGHTON, CHARLES—Only picture in which caught to date is "Three Live Ghosts," and he just about stole that one in collaboration with Beryl Mercer. Did a cockney and was great as to type and to characterization.

MURPHY, EDNA—Weak both as to voice and acting qualities. "Little Johnny Jones."

NAGEL, CONRAD—His niche in the talkies is well declared, and he is consistent in it. "The Redeeming Sin," "The Idle Rich," "Dynamite," "The 13th Chair," "Glorious Betsy" et al.

NIXON, MARIAN—Monstrously cute little girl who knows her talkie angles for full appeal. "Geraldine," "The Rainbow Man," "In the Headlines," "Say It With Songs," "Young Nowheres."

ADD RATINGS—see former.

NASH, JUNE—Pretty and adequate. "Strange Cargo," "Dynamite."

NUGENT, EDWARD—Good-looking and adequate. "The Bellamy Trial," "The Vagabond Lover," "Untamed."

NATHEAUX, LOUIS—Standard type suave underworlder who develops the roles for full value.

"Weary River," "Broadway Babies."

NORWORTH, JACK—Just there. "Queen of the Night Clubs."

NEILL, JAMES—Type okch. "The Idle Rich."

NOLAN, MARY—Just fair, with a voice not so good. "Charming Sinners."

NORMAN, GERTRUDE—As fault-finding old lady very good in "The Greene Murder Case."

NUGENT, ELLIOTT—A real find for the talkies. Has a personality which clicks mightily and aids it by clever acting and a good voice. "So This Is College."

OAKIE, JACK—The best natural comedian the talkies have as yet developed, and rounds it out with a nice ability in other departments. His boxoffice value should be a long time in waning. "Fast Company," "Sweetie," "Chinatown Nights," "Close Harmony," "The Wild Party," "The Man I Love," "Hit the Deck."

O'NEILL, SALLY—Has a voice like a squeaky slate-pencil and her only other recommendation is the fact that her mugging went out of style when the talkies came in, but she hasn't found it out yet. "Girl on the Barge," "On With the Show," "The Sophomore."

OAKMAN, WHEELER—This boy is a sure deliverer in suave menace parts, and a good casting. "The Shakedown," "The Donovan Affair," "The Girl From Woolworth's," "On With the Show," "Little Johnny Jones."

OLAND, WARNER—Spotty in delivery, but when he's cast in congenial roles he delivers excellently. "Chinatown Nights," "The Studio Murder Mystery," "The Mighty," "The Mysterious Dr. Fu Manchu."

OLMSTEAD, GERTRUDE—Fair enough. "Sonny Boy."

O'HARA, SHIRLEY—Adequate. "The Wild Party."

OWEN, REGINALD—An able and polished performer. "The Letter."

OBER, ROBERT—Delivers and with a good personality. "The Idle Rich," "In the Headlines."

O'MALLEY, PAT—Good, clean-cut performer who aids any cast. "The Man I Love."

O'BRIEN, GEORGE—Talking personality sufficient but not startling. "Salute."

ORLAMOND, WILLIAM—Okch. "House of Horror," "Words and Music," "Girl From Woolworth's," "Her Private Affair."

OAKLAND, VIVIAN—Okch. "In the Headlines."

O'NEIL, NANCE—Her trouperish makes her parts stand out, no matter their length. "His Glorious Night."

OLIVER, EDNA MAY—Has to her credit one of the talkies' exceptionally well handled comedy scenes, that of director of store personnel in "The Saturday Night Kid."

O'KEEFE, WALTER—Good voice and a presence which holds attention. "The Sophomore."

POWELL, WILLIAM—Certain to deliver a smooth, polished and pleasing performance for his role's full value, plus. "The Canary Murder Case," "Charming Sinners," "Interference," "The Greene Murder Case."

PALLETTE, EUGENE—In certain types, great; in others adequate. His dumb dick in "The Canary Murder Case" was his best to date. "The Canary Murder Case," "The Studio Murder Mystery," "The Greene Murder Case," "The Virginian."

PRICE, NANCY—Very good as a cockney-speaking slavey in "The Doctor's Secret."

PAGE, ANITA—Just another voluptuous blonde. "Broadway Melody."

PROUTY, JED—A consistent trouper whose presence is any cast's gain. "Broadway Melody," "Sonny Boy," "Two Weeks Off," "It's a Great Life."

PREEER, EVELYN (colored)—Adequate but pictures can be stolen from her. "The Melancholy Dame."

PRATT, PURNELL—Good trouper who knows how to make his part stand out. "Alibi," "Thru Different Eyes," "On With the Show," "The Trespasser."

PILOT, BERNICE (colored)—Up to standard as Stephen Fetchit's first wife in "Hearts in Dixie."

PREVOST, MARIE—A nifty little talkie queen before she left the screen for wedded bliss. "The Godless Girl," "The Flying Fool."

PRICE, KATE—Good buxom mother type who delivers. "Cohens and Kellys in Atlantic City," "Two Weeks Off."

PAGE, PAUL—Very good and good appearance. "Speakeasy."

PICKFORD, MARY—Proved her ample talkie ability in "Coquette" and did neatly with Katherine in "Taming of the Shrew," but was somewhat handicapped by being not the general conception of Shakespeare's violent lady.

PRATT, JACK—Quite adequate as the Pasha in "The Desert Song."

PERCY, DAVID—No screen find. "The Black Watch," "Words and Music."

PADDON, SARAH—A neat addition to any cast when her type is needed. "Wonder of Women," "The Sophomore."

PIDGEON, WALTER—Just average. "Her Private Life."

PERRY, KATHRYN—Appeal and average ability. "Side Street."

PENNINGTON, ANN—Always does the same thing and the lack of variation is getting monotonous to the regular picture fans. "Is Everybody Happy?" "Gold Diggers of Broadway," "Night Parade."

PRINGLE, AILEEN—A personality which holds attention further enhanced by good ability and a very pleasing voice. Good casting. "Night Parade."

PITTS, ZASU—Always the same but good for laughs when used moderately. Somewhat different and better in a fatter role in "This Thing Called Love." Other pictures, "Dynamite," "Twin Beds," "Her Private Life."

QUILLAN, EDDIE—This boy's pleasing personality and ability to develop comedy gives him a high rating despite a weakness in the majority of stories which have been assigned him to date. "Geraldine," "Noisy Neighbors," "The Godless Girl," "The Sophomore."

QUARTERO, NENA—Good exotic type who fills spots calling for such well, and also lends appeal in other roles. "The Redeeming Sin," "One Stolen Night," "The Big Squawk."

QUIMBY, MARGARET—Just another leading girl. "Lucky Boy."

ROGERS, CHARLES "BUDDY"—About the same in the talkies as in the silents, with more required from the good-looking boys in the talkies. "Close Harmony," "River of Romance," "Illusion."

RUGGLES, CHARLES—Has been assigned drunk roles to date, and he's starred in them. His "Gentlemen of the Press" assignment was a classic. Other pictures, "The Lady Lies."

ROBARDS, JASON—A strong leading man type who is a good casting. "Peacock Alley," "Isle of Los Ships," "The Gambler."

ROGERS, WILL—He gained several hundred per cent by the ability to talk, and he's a natural laugh riot now. "They Had to See Paris."

RICH, IRENE—Pleasant talking screen presence backed by ability. "They Had to See Paris."

RICHMOND, WARNER—A very distinctive type, somewhat limited by that fact. "The Redeeming Sin," "Strange Cargo," "Big News."

ROSANOVA, ROSA—Average as a Jewish Momma. "Lucky Boy."

RANKIN, ARTHUR—Adequate. "Wolf of Wall Street."

REICHER, FRANK—Always delivers in a quiet, strong way. "Strange Cargo," "Black Waters," "His Captive Woman," "Her Private Affair."

ROLLINS, DAVID—Too much inclined to overact to be convincing. "The Black Watch," "Cradle Snatchers."

ROSING, BODIL—Striking type. "Broadway Babies."

RALSTON, ESTHER—Big appeal and handles everything assigned her with dexterity. "Wheel of Life," "The Mighty."

RANDOLF, ANDERS—Strong and able and a good casting. "Dangerous Curves," "Young Nowheres."

RATHBONE, BASIL—Good trouper but not of the type to create a big popular reaction. "The Last of Mrs. Cheyne."

REICHER, HEDWIGA—Adequate. "Lucky Star."

PLAYERS' RATING TO DATE IN TALKIES

ROME, BERT—Always good and with good personality. "Fast Company," "The Forward Pass."

REVER, DOROTHY—Good personality and fills her talkie assignments with ability. "The Donovan Affair," "Dance of Life," "The Mighty."

ROCHE, JOHN—Wears his clothes and the manners of a gentleman easily. "The Donovan Affair," "The Awful Truth."

ROCHAY, JOE—Okeh as Jewish boy in "The Cockeyed World."

ROACH, BERT—An excellent comedian who develops laughs for a maximum. "Twin Beds," "Young Nowheres."

RUBIN, BENNY—Some people like his style of forced comedy. "Marianne," "It's a Great Life."

RUDELPH, OSCAR—Good comedy delivery. "So This Is College."

RENAVANT, GEORGE—Exceptionally good, and forceful. "Rio Rita."

ROSITA, EVA—A real Spanish vamp with a great personality and ditto delivery. "Rio Rita." Also can dance and sing well.

REED, DONALD—Failed to show anything. "Little Johnny Jones."

S

STONE, LEWIS—This troupier is consistently good, and his part always is made by him to stand out as a big feature of any film he's in. "Trial of Mary Dugan," "Their Own Desire," "Wonder of Women," "Madame X."

SPARKS, NED—His personality brings the laughs, but he's so distinctive that he should be used sparingly. "Strange Cargo," "Street Girl," "Nothing But the Truth."

SEDDON, MARGARET—Okeh. "The Bellamy Trial."

SIMPSON, RUSSELL—An excellent heavy type. "Noisy Neighbors," "Innocents of Paris."

STUBBS, HARRY—Can be relied upon. "Alibi," "Three Live Ghosts."

SMITH, VIVIAN (colored)—Very good as Stepin Fetchit's second wife in "Hearts in Dixie."

STEPIN FETCHIT (colored)—Well called "the Bert Williams of Talking Pictures." Stepin plays his comedy for big and sure laughs, and is deservedly one of the few favorites whose very presence brings laughs. "Hearts in Dixie," "The Ghost Talks," "Salute," "Big Time," "Thru Different Eyes."

SWOR, BERT JR.—Very able and good presence. "Why Bring That Up?" "The Carnation Kid."

SIDNEY, GEORGE—Comedian who is a member of the laugh team of "Cohens and Kellys."

SWAIN, MACK—His appearance is still the main reason for hiring him. "Cohens and Kellys."

SELLON, CHARLES—Sometimes very good and sometimes overdoes. Excellent as to type. "Bulldog Drummond," "The Man and the Moment," "Big

News," "The Gamblers," "The Vagabond Lover," "The Saturday Night Kid," "The Mighty."

SHERIDAN, FRANK—Able troupier who is consistently a good casting. "Fast Life," "Side Street."

ST. POLIS, JOHN—Excellent presence and able talker. "Coquette," "Fast Life."

SILLS, MILTON—Has proved an excellent talkie artist in his "The Barker" and "His Captive Woman."

SIMON, S. S.—Good. "The Barker."

ST. JOHN, AL—Average for comedy relief. "The Dance of Life."

SHORT, GERTRUDE—Good. "The Gold Diggers."

STERLING, FORD—Funny in the talkie slapsticks. Shorts.

STONE, GEORGIE—Good type when playing straight and his comedy, when not overdone, is good. But it's overdone most of the time. "The Redeeming Sin," "Melody Lane," "Weary River," "The Desert Song."

STRAUSS, WILLIAM K.—Jes-sel's Jewish Poppa in "Lucky Boy," average.

SHEARER, NORMA—A splendid talkie artist when her vehicles are rightly chosen. Outstanding. "Trial of Mary Dugan," "The Last of Mrs. Cheyney," "Their Own Desire."

SCHILDKRAUT, JOSEPH—Excellent presence and artistic work. "Show Boat."

SWANSON, GLORIA—More magnificent in the talkies than in the silents, and her prestige has increased thereby. "The Trespasser."

SHUMWAY, LEE—Packs a load of merit, which he consistently puts over. "Night Parade," "So This Is College?"

SLOTT, NATE—Okeh. "Night Parade."

SIMPSON, IVAN—An artist in whose hands assignments are sure to get good and full development. "Disraeli," "Evidence."

STANNERMAN, LALKA—Okeh. "Seven Faces."

STARR, SALLY—An alluring personality, well developed with attractive mannerisms and adequate ability. "So This Is College?"

SHERMAN, LOWELL—Gives a standardized but sure performance consistently. "Evidence."

SEYMOUR, MADELINE—Develops her roles for a maximum, and is quite at home in them. "The Last of Mrs. Cheyney," "Evidence," "His Glorious Night."

STUBBS, HARRY—Quite adequate. "Three Live Ghosts."

SMITH, STANLEY—Looks to date like a real find for the talkies. Natural and sincere, with a pleasing voice for both singing and talking. "The Sophomore," "Sweetie."

STUART, NICK—Okeh. "Cradle Snatchers."

T

TEARLE, CONWAY—Most excellent and natural, knowing all the shadings necessary for best

delivery. "Gold Diggers of Broadway," "Evidence," "The Lost Zeppelin."

THOMPSON, KENNETH—Delivers. "Broadway Melody," "Bellamy Trial."

TASHMAN, LILYAN—An asset to any cast where her type can be used. "Bulldog Drummond," "Gold Diggers of Broadway," "Trial of Mary Dugan."

TALBERT, E. H.—Strong personality and able. "The Canary Murder Case."

TWELVETREE, HELEN—Can stand development. "The Ghost Talks," "Words and Music."

TOOKER, WILLIAM—Good. "Bellamy Trial."

TOOMEY, REGIS—Has a million dollar smile, if not over-worked, and knows his acting. "Alibi," "Wheel of Life," "Til-lusion."

TODD, THELMA—Nice acting always, and attractive personality. "Her Private Life," "Careers," "House of Horror," Shorts.

TRACEY, LEE—Good casting, able to put over both comedy and appeal. "Big Time."

TERRISS, NORMA—Distinctive type who appeals for those who like something beside the baby dolls. Great singing voice, and a good actress insofar as naturalness is concerned. "Married in Hollywood."

THORNE, W. L.—Good casting for the tough dick and similar roles. "Peacock Alley," "Thunderbolt," "Drake Case."

TREVOR, HUGH—Light to carry leads but okeh for supports. "Night Parade."

TRYON, GLENN—Not so hot in "Broadway."

TOLER, SIDNEY—Good. "Madame X"

TORRENCE, ERNEST—Better in talkies than in silents, and that was good for his type. "Untamed."

U

ULRIC, LENORE—Puts a lot of stage action into her roles, and they'd be better without it. Otherwise okeh. "Frozen Justice."

V

VALEZ, LUPE—Some people like her, but her clientele is due for a decline if she continues to attempt the cuties stuff which could be got away with in the silents—and so far she'll still doing it. Very affected and more Lupe than actress. "Tiger Rose."

VON SEYFFERTITZ, GUSTAV—Very effective. "Canary Murder Case."

VAUGHN, ALBERTA—Cute and a good talker. "Noisy Neighbors."

VIDOR, FLORENCE—Her ultra accent was a laugh, not intended, in "Chinatown Nights." She'll have to tone it down if she wants to get anywhere in the talkies.

VON STROHEIM, ERIC—A real artist whose portrayal in "The Great Gabbo" was one of the acting highlights of the year.

VALLI, VIRGINIA—Carries leading lady roles adequately. "Isle

of Lost Ships," "The Lost Zeppelin."

VAUGHN, HILDA—Above average. "Three Live Ghosts."

W

WARNER, H. B.—Adds a splendor to any picture he's in. "The Doctor's Secret," "Tiger Rose," "Trial of Mary Dugan," "Conquest," "The Gamblers."

WALES, ETHEL—Good type supported by ability. "The Doctor's Secret," "The Donovan Affair," "Saturday Night Kid."

WOLHEIM, LOUIS—More than holds his own in the talkies judging by his work in "Shady Lady" and "Frozen Justice," and should, with proper casting, go big.

WEIGAL, PAUL—Okeh. "The Leatherneck."

WARE, HELEN—One of the best of the lady character actresses and develops all her roles for full value. "Speakasy," "The Virginian."

WALTHALL, HENRY B.—Never fails by ability put therein. "Speakasy," "The Trespasser," "River of Romance."

WELLS, MARIE—Excellent singer and a most capable actress, plus very alluring personality. Excellent casting. "The Desert Song."

WATSON, BOBBY—Very good. "Sycanation."

MACKENZIE, WARD—For those silly ass roles he's very good. "Sycanation."

WATERS, ETHEL (colored)—She can blue sing. "On With the Show."

WRAY, FAY—Quite adequate. "Thunderbolt."

WILSON, LOIS—Okeh. "The Gamblers," "Conquest."

WARD, KATHERINE—Excellent mother type. "Drag."

WALLACE, JOHN—Good. "The Donovan Affair."

WITHERS, GRANT—Careful selection of parts is needed for this boy, but when he gets rightly set he's very good. "Saturday's Children," "Tiger Rose," "Headlines."

WISE, JACK—Excellent. "Headlines."

WHITE, ALICE—She's popular, they say, but why is hard to understand. Her egotistical manner militates against her. "Girl From Woolworth's," "Broadway Babies."

WILLIAMS, GWINN "BIG BOY"—He lost ground by the coming of talk, being very routinist in his delivery. "The Forward Pass."

WYCHERLY, MARGARET—Excellent except for too much staginess. "The 13th Chair."

WAITE, MALCOLM—Okeh. "The Vagabond Lover."

WHEELER, BERT—A stage comedian transferred to the screen. "Rio Rita."

WOOLSEY, ROBERT—Ditto, but more of the screen about him. "Rio Rita."

Y

YOUNG, ROLAND—He's exceptionally good and should keep on the up-and-up.

YOUNG, LORETTA—Good personality and sufficient ability to put it across. "The Forward Pass."

YOUNG, NOAH—After the manner of Karl Dane, but not so good as Karl. But highly adequate to get the laughs, and a riot with the kids. "Welcome Danger."

Due to inadvertence several names were omitted from the above list's first half of which appeared in the last issue. Also several listed here had not appeared in pictures prior to making up of the list. They are listed below.

AUSTIN, WILLIAM—A good comedian who commands the laughs. "Sweetie."

BURGESS, DOROTHY—Attractive type but over-inclined on the vamp wiggle. "In Old Arizona."

BENNY, JACK—Master-of-ceremonies who knows how to m. c. for full value.

BENNETT, BELLE—Very good. "Their Own Desire."

BAKER, BELLE—Not so good on the screen. "Song of Love."

BRICE, FANNIE—Her reputation still goes big, she doesn't. "My Man."

COURTNEY, WILLIAM—Stage actor who commands his roles in the talkies. "Evidence."

CRAWFORD, JOAN—Her first talkie, "Untamed," okeh but she was more distinctive in the silents thus far.

CRANDALL, EDWARD—Okeh. "Glorifying the American Girl."

CARON, PATRICIA—Adequate but not highly distinctive in any way. "Oh Yeah."

CORTEZ, RICARDO—Good except for a certain lack of flexibility. "The Lost Zeppelin."

FRANCIS, ALEC B.—Every character Francis does is as near perfection as it can be made. Asset to any picture.

FINE, BUD—Good type for brute heavy. "Oh Yeah."

FAY, FRANK—A quite adequate master-of-ceremonies who can peddle the sentiment via songs. "Show of Shows."

GLEASON, JAMES—His resurrection of the Gleason-Armstrong team for pictures okeh but not as good as on the stage. "Oh Yeah."

HEALY, DAN—Good type, well enough done as a hard-boiled small timer in "Glorifying the American Girl."

HAGNEY, FRANK—Good type brute heavy. "Oh Yeah."

JOLSON, AL—Still Al Jolson, but his last picture, "Say It With Songs," was one too many in the ultra sentimental series he started with "The Jazz Singer."

OWEN, KATHERINE DALE—Intriguing type, but her one role to date, in "His Glorious Night," called for stiffness in acting.

PADULA, MARGUERITA—Sold "Hallelujah" for a wow in "Hit the Deck."

WALKER, POLLY—An attractive girl who can sing and win appeal by her acting. "Hit the Deck."

EDGAR KENNEDY NOW DIRECTING CHASE FILM

Edgar Kennedy, famous as the Irish cop in Hal Roach comedies and features for other studios, is getting his first chance as a director on the Roach lot.

Kennedy's assignment is the direction of Charley Chase in his current picture, "All Teed Up," a golf story, with Thelma Todd in her usual spot opposite the star.

RKO PEP MEETING

A general managerial pep meeting was held for all RKO managers Tuesday called by Frank Vincent, western manager of RKO. At the meeting were included: Cliff Work, San Francisco manager; Sam Harris, manager of the RKO here; Carl Walker, RKO Orpheum manager here; Jack Coudy, manager at the RKO, San Diego; Grant Pemberton, manager at Salt Lake, and the press agent at San Diego. After the meeting the group visited the RKO studios where they had a luncheon.

SIG BOSLEY RETURNS

Sig Bosley, local representative for Robbins Music Corporation, returned last week from a business trip to the New York office, where all representatives were called on a regular sales meeting.

GARON QUITTING

Pauline Garon has given her notice prior to quitting the "Bad Babies" company, which is due to leave Friday night to open in San Francisco. It is probable she will open with the company in Frisco, quitting when her two weeks' notice period is up. One reason for her action, it is understood, is the frequent rehearsal the company is called upon to do.

HARDY'S BAD TONSILS

Oliver Hardy is again having trouble with his tonsils, this time in such an aggravated form that he may have them jerked. The Roach comedian began having the trouble following a recent pneumonia illness prior to the jaunt he and Stan Laurel made to San Francisco for personal appearances, and this time he may decide to have them out.

NEW WALLACE CLASS

Earle Wallace, head of the Earle Wallace School of the Dance, is opening a class for adult beginners on Wednesday evening, January 22, at 8 p. m.

TO REOPEN DIVISION

The Division Theatre here will be reopened shortly by H. R. Wakerman and T. W. Henderson. The house has been closed for the past few months.

OPEN SECOND SERIES OF DANCING CLASSES

The second series of beginners' classes in tap, acrobatic and musical comedy dancing opened last Monday at the Wills-Cunningham Dance Studios in Hollywood, with one of the biggest enrollments in the school's history, according to Walter S. Wills.

Wills accounts for the large number of enrollments in the demand by moving picture studios for dancers and dance units, the latter being trained and routinized by the Wills-Cunningham studio in complete ensemble.

FOX TRIO ON EUROPE TRIP NOW COMING BACK

Harry Hartman, division manager of the Fox San Diego theatres, has been here for the past week, fulfilling Harry Arthur's duties. Arthur left for Europe last month with Bud Lollier and Charles Buckley to join the "wrecking crew" that was sent from the coast to organize the new Fox purchases in Europe.

The trio got as far East as New York but, so the story goes, Fox didn't know that they were scheduled to go abroad so the trio are now on their way back to the coast and are due here next week.

FIRST ASSIGNMENT FOR LANGAN TO CO-DIRECT

John Langan, Paramount director, is co-director of "Light of Western Stars," a Western picture to star Richard Arlen. Langan, a former stage director, arrived on the Paramount lot some months ago.

PAR READINGY THREE

Three new pictures are being prepared for early production on the Paramount lot. "The Benson Murder Case," with an all-star cast, directed by Frank Tuttle; "The Light of the Western Express," starring Richard Arlen under the direction of Otto Brower and John Langan, and an untitled story which is to be done with an all-star cast and A. Edward Sutherland directing.

RE-SIGN DANCE DIRECTOR

David Bennett's contract as dance director at the Paramount studios in Hollywood has been renewed. Bennett joined Paramount six months ago and prior to that during his career in New York he directed dance ensembles for such productions as "Rose Marie," "Sonny," "Kid Boots," "Sally," the Earl Carroll "Vanities," Hammerstein productions, Fred Stone shows, the original Charlot's Revue and several Will Rogers shows.

TEN DAYS TO PAY BUCK JONES CLAIMS

According to a decision handed down by Labor Commissioner Lowry those responsible for the salaries owing members of the Buck Jones Wild West Shows were given ten days to pay up. The matter concerning the various claims has been pending before the commission for several weeks and all sides have been given opportunity to present their contentions.

At the last meeting, Buck Jones was present, and, following his statements, the commissioner decided in favor of the claimants. The matter was prosecuted primarily by Local No. 32 of the Bill Posters and Billers Union of which C. J. Hyans is president.

ASSISTING CUNNINGHAM

Jerry Jarette has been signed as assistant to George Cunningham, of the Wills-Cunningham School of Dance and prominent director of dancing numbers and ensembles for pictures and the legit. Miss Jarette's first assignment is assisting Cunningham with numbers for the Louis O. Maclean production of "New Moon" at the Majestic, of which Cunningham is in charge of dance direction.

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GROSSES OVER AVERAGE WITH 'SHOW OF SHOWS' VERY BIG

SEATTLE, Jan. 10.—Great weather, good bills and the holiday spirit brought grosses up over the average, with the Music Box, Hamrick's house, the big surprise. This one did a few dollars short of \$14,500 for the week with "Show of Shows." Great billing for this helped. Same house took in \$1600 for a New Year's Eve Show.

Across the street, the Blue Mouse did \$9250 with Warner Brothers' "Tiger Rose." Add to this a \$1350 gross for the midnight show.

Hamrick's Tacoma Blue Mouse did \$7000 with the same opus.

The Fifth Ave. walked away with the honors of the week grabbing close to \$18,500 with Joan Crawford's M-G-M "Untamed." They flocked in from noon till closing. Midnight show was great, close to \$3000.

The Orpheum picked up for the initial week for the new management with an estimated \$14,500 for R-K-O's "Dance Hall" and a nice vaude bill. Olsen and Johnson, in on Saturday, smashed the house record for this day.

The Fox did well with Norma Shearer's M-G-M "Their Own Desire" doing close to \$13,000 for the week. Vic Meyers is in his

PORTLAND

Jack Hays, formerly manager of two RKO theatres in Rochester, New York, has been installed as manager of the R-K-O Orpheum Theatre in Portland, succeeding Earl F. Wadge, who has been transferred to Minneapolis. Hays is a young fellow who has established a reputation in the East, where he had been associated with the Schine Interests.

Olsen and Johnson, nuts of vaudeville at the R-K-O Orpheum Theatre, wired all city editors of the dailies stating that they were going to shower the city with live turkeys from a plane at a height of one thousand feet. This caused considerable comment and won a goodly amount of space in the papers. It was a gag.

Organ Review

BOR HAMILTON
ORPHEUM
LOS ANGELES

Adding an ingenious idea to his well-known qualities as an organ virtuoso, Bob Hamilton had a number on the program for the initial picture period at the Orpheum which is bringing him a large share of the day's applause honors.

Hamilton calls the offering "Meet the Organ," and that's just what it is. To the amazement of those not familiar with the manifold possibilities of the class instrument at the console of which Bob presides, he makes it talk, get a train under way, do a piccolo number, whistle, sob, laugh, sing, and everything else in the roster of entertainment except dance—and with the genius Bob is bringing to his job it wouldn't be surprising to see him make it do that some day.

Hamilton opened at the Orpheum Christmas week with the RKO special, "Hit the Deck," the first feature screen attraction at the former vaude headquarters. From the response he is getting from the patrons, Bob should be set in for a long and pleasant occupancy. He was formerly at the Hillstreet, and he has drawn many of his fans there to his new stand.

Woody.

WYLER TO DO "STORM"

William Wyler has started preparing for production of "The Storm" at Universal. A difference of opinion on production matters between Carl Laemmle, Jr. and Wyler, resulted in young Laemmle's decision at first to secure another director for "The Storm." However, a recent conference between these two resulted in a change of this decision.

VANCOUVER

By A. K. MacMARTIN

New Year's Eve midnight matinees were pulled by practically all downtown houses and they did a capacity business in most cases. The New Orpheum, with Olsen and Johnson headlining, took a dollar from each fan and probably held the largest party of them all. Special stunts, paper hats, horns and the usual what-nots were distributed free by the ushers.

George Clark, of the Strand, who has been looking after local stage effects and productions, assisted by Jackie Souder, is also handling the productions at the Pantheas. This house recently opened by W. P. Dewees, who operates the Strand, is playing revues and pictures. Business so far has been poor.

The Maurice Colbourne Co., featuring Maurice Colbourne and Barry Jones, closed at the Vancouver January 4, after a week of poor business. They played a split week with two different bills, opening with "The Philanderer," and closing with "The Doctor's Dilemma." Colbourne holds the rights for the George Bernard Shaw comedies in Canada and Australia. This is the second Canadian tour of his English company.

Gordon McLeod and his English company opened at the Vancouver, January 6, in Edgar Wallace's "The Ringer." He is supported by Lillian Christine playing the fem lead.

Blair Making Strong Bids For Skandies

SEATTLE, January 10. — Bob Blair, managing director of the Public Seattle, believes in giving the local Scandinavian pasteboard buyers what they want. The story goes that Blair overheard one of our prominent Scandinavian citizens comment about the local population of his countrymen. The bug began to work in Blair's fast thinking dome, and, with the cables busy, brought the result that this week a shipment of Swedish art arrives from Stockholm for display in the palatial lobbies of the Seattle theatre.

The other evening, before previewing Ronald Colman's "Condemned," Bob sprang a Swedish film on the critics. The opus was great, but it was tough on the gang trying to decipher the subtitles. The film together with the exhibit will be attended by the Swedish consul and other Scandinavian dignitaries, as part of a special Swedish night to be shown at the Seattle during the coming week. Blair is plugging the Swedish dailies heavily, figuring on bringing in a few of the 100,000 Scandinavian residents in this city.

LANDS BARRAGE OF PUBLICITY TO OPEN 'THE LOVE PARADE'

SEATTLE, Jan. 6.—Setting a new high record, which overshadows all previous efforts made by press agents in this town, Bob Armstrong of the Seattle Public, pulled a nifty for the opening of "The Love Parade" starring Maurice Chevalier.

For the past two weeks, the opus has been getting a dandy send-off via the screen with the pay-off that includes the following:

The Philco Radio dealers in town and suburbs tied in 100 per cent on window space, the local N. B. C. station KOMO plugging the tunes, exclusively.

In addition, Armstrong grabbed off 25,000 rotogravure lay-outs topping that off with a six-page tie-up, gratis to him, on the leading sheet, the Hearst Post-Intelligencer.

In case that wasn't sufficient to smash all preceding records, he landed over a score of window tie-ups in downtown music stores, and for good measure plastered all the taxicabs in town.

The Canterbury Candy Company featuring a special box with a picture of Jeanette McDonald on the outside, sweets off the efforts of Armstrong.

The neat tie-up, net cost being nil to the Seattle, is a gigantic effort to break all preceding house records in the next two weeks, formerly held by "Welcome Danger" for \$24,000 here.

PARAMOUNT NOW ENTERING PROGRAM OF ENLARGEMENT

Paramount has entered into an expansion program with reference to the enlargement and further development of its Hollywood studios that promises much greater facilities for its field of operations.

The first project, necessitated by the increasing demand for talking pictures, will be the construction of a four-story administration building, in which will be located the executive personnel of the company. This structure is to replace a one story business managers' and library building.

Reconstruction of at least two more of the silent picture stages for the making of talking pictures is a part of the program. Several already have been rebuilt and production is under way on them. With the new ones, Paramount will have twelve fully-equipped and modern sound-proof stages.

A new assembly shop for the putting together of sets and an extension of the monorail system, an overhead railway which transports sets from the assembly plant to the stages, are among the contemplated construction plans.

Several new sound picture projection rooms are to be installed in a new building located where Paramount's former experimental stage now stands. In this building also will be housed a second portrait gallery.

The capacity of the studios' transportation departments is to be increased, permitting the housing of many more passenger automobiles, camera and property trucks, Schulberg states, and the

LENORE ULRIC HERE

Lenore Ulric has arrived from New York to spend the winter with her husband, Sidney Blackmer, First National player. Possibly, Miss Ulric said, she will make some more pictures. That isn't settled yet.

IS STORY EDITOR

Prof. Walter B. Pitkin, 'author and journalist, has been engaged by the Equitable Pictures Corporation as eastern story editor.

laying of new concrete streets in the "back lot" is soon to be under way.

Another important item in the expansion program will be the construction of a new electrical and equipment building, wherein will be stored and repaired the vast assortment of arc and Kleig lights needed for motion picture production.

Announcement of the Hollywood building program follows closely on the heels of word from Jesse L. Lasky that a similar expansion has been launched in the Astoria, Long Island, plant of the company.

NOW!
"CHIC" KENNEDY
Headlining
Golden Gate, S. F.,
Week Jan. 15th

THE DOLL-LIKE ENTERTAINER
STELLA ROYAL
FEATURED in FANCHON and MARCO'S
"MANIE BOUND" IDEA at
LOEW'S STATE, LOS ANGELES, THIS WEEK

Dress Your Theatre or Your Act With
The Finest and Most Artistic

Drop Curtains
Picture Screens
Presentations
Cycloramas
Unusual
Fabrics

SCENERY

DESIGNED - RENTED - PRODUCED
By the Largest and Best Staff of Scenic Artists
In America's Most Beautiful Studio
LOS ANGELES SCENIC STUDIOS, Inc.
1215 Bates Ave., at Fountain, Near Sunset Hollywood, California Phone OL. 2914

**New and Unique
Scenic Effects
For Stages
and
Vaudeville
Acts**

REVIEWS COMMENT

Pickups & Viewpoint

If First National expects to build up respect for its film products among radio listeners it will do well to give more serious attention to the Sunday night broadcast offered under its name over KFWB. The program of Jan. 5 presented nothing worthy of attention aside from the orchestra of Louis Forbstein. Innumerable and monotonous ad plugs for picture openings, a poorly tutored pop singer (Louis Lynch), and a swooping baritone (Alexander Gray), comprised alleged entertainment offered under the brand of a leading picture producer. The effect on a group of listeners, compelled to stay the full hour by the insistence of your observer, was far from complimentary to Vitaphone productions.

The football broadcast from Pasadena on New Year's Day showed that not only does L. A. own one of the best teams in the country but also possesses, in the person of Carl Haverlin, a sports announcer without superior. Yoder, San Francisco man, seemed to be so excited by the game that he was tongue-tied. McNamee spoke only between scenes, and it was only while Haverlin was at the mike that the full color and action of the game was translated. Carl has been a champion sport as well as actor and broadcaster and so is exceptionally well equipped for the job. He is also husband of Virginia Flohri, radio songbird.

Now that stores are displaying modes of Spring, Robert Hurd, at KFI, has grabbed time by the forelock and posted a notice in his studio, asking sopranos to please refrain from singing jocular or exuberant songs or odes to Spring.

Here is a suggestion for any station that would like to draw a lot of attention to itself: Broadcast a series of singing lessons!

Every other kind of lesson is offered on the air, from soling shoes to sweeping ceilings. Most of the subjects are non-controversial, but is singing? O Yea, O Yea! Four hundred teachers have four hundred different methods. Each one thinks, privately or publicly, and sometimes both, that the other 399 are anywhere from incompetent to impossible. In about 300 cases they are right. Probably there are more fakers in the vocal instruction business than any other.

Yes, sir. Broadcast singing lessons and you'll have an audience for sure.

A frequent complaint from radio stations is that the program publicity given them by newspapers is generally careless, inaccurate and incomplete. As a rule a daily sponsors one station as its own and features it at the expense of the others. A station without a newspaper tie-up is completely out of luck.

A theatre gets publicity in ratio

RADIO LAUGHS!

I write them and sell them over the air. Recently finished twelve successful weeks on Station KPLA with a nightly change of program. I have a number of novelty ideas that are "different" and yet within the range of what radio fans will enjoy and chuckle over.

JAMES MADISON

(Author for Al Jolson, Sophie Tucker, Howard and Howard, Jack Pearl and Ben Bard and scores of other comedy bright lights.)

Address Me Care of
INSIDE FACTS
801 Warner Bros. Downtown
Bldg., Los Angeles

ANNOUNCERS WILL TAKE COURSES IN TECHNICAL BRANCH

Back to school for KFI and KECA announcers!

A new lay-out for the two Earle C. Anthony stations, with both studios in the same building and a consolidation of staffs, more modern equipment and more onerous duties for the mike masters of ceremony, is going to require technical training as well as a pleasing voice from Harry Hall, Jerry Kay, Ray Winters, Don Wilson, et al.

Consequently these announcers are preparing to go to technical school under the eagle eyes of the station operators in order to equip themselves with the knowledge necessary to chauffeur the new mixing boards now being installed in announcers' booths. These boards present an alarming view of red and green lights, keys, plug sockets and mysterious gadgets which it will be necessary to operate to direct the air traffic that will go out over the wave bands of these two stations.

Meanwhile all social engagements have been cancelled while the boys pour over their textbooks in preparation for their enlarged responsibilities.

GRIDLEY ON PHILCO

Dan Gridley, a Los Angeles tenor developed on local radio, has crashed the Big Time of the air and will be a featured artist on the Philco hour, a national broadcast over the Columbia chain, beginning January 9.

CHANGE IN HANDLING

Judson's Agency, which has been handling the material for the Brownbilt hour, a Columbia chain program originating in KHJ studios, has been relieved of this duty, according to eastern reports. Continuity will be worked up in the N. Y. offices of Columbia and forwarded here for KHJ to produce and staff.

GETS MOVIE CONTRACT

Jean Lang, radio entertainer, has been signed to a long-term contract by Universal. Her first work at U was in "King of Jazz." It was also her first appearance in pictures.

with the display space it buys. A radio station very rarely buys advertising space. Somebody has to pay the printer.

Radio is show business, but the technique of program arranging for the air should be entirely different to that of the theatre. The opener for a stage bill is usually a junior in point of quality but on a broadcast it ought to be top-notch. Billy Jones and Ernie Hare on the NBC come in hot and hold 'em, so does Hank Simmons on the CBS, but a lot of local program builders fail to heed these object lessons, coming in weak and expecting their audience to stay with them while they warm up. Our observation is that nine out of ten listeners judge a program from its first number and act accordingly.

Qualifications of a radio announcer become more exacting and complicated every day; he acts as salesman for the sponsor before an audience numbering sometimes in the millions, yet he remains perhaps the most poorly paid man on a station staff. It has been a surprise to us, in scoring the local announcers, to find them rating as high as they do.

A good announcer must be an educated man, a musician, a linguist, a writer, a technician, and always well poised. He must be responsible for a large measure of a station's goodwill. Yet the average announcer commands the salary of about forty a week.

The results of this scoring will be published in our special Radio number, slated for early February.

The departure of announcer Dick Rickard from KHJ has left a trail of wailing women fans. Kenneth Niles, a classmate of Rickard's, will probably fall heir to this retinue.

Program Reviews

F. & M. THEATRE OF AIR KMTR, LOS ANGELES (Jan. 2, 8:30 P. M.)

Remote control from Egyptian Theatre, in view of public in the forecourt. Hall Bates announcing, described stage setting of "International Idea." Program consisted of orchestra numbers from the act and a few vocal numbers which showed in each case unfamiliarity with the mike. Maurice Friedman at piano made the best showing. Ensemble numbers described by the announcer. Markel and Fawn, "laugh brokers," announced, but somebody sang, a very pleasing tenor with mike possibilities. No comedy dialogue, and some badly needed. As colorful costumes and stage settings cannot be seen, these programs need more "Idea." Sponsored by a clothing store.

OPTIMISTIC DO-NUTS KNX, LOS ANGELES (Jan. 3, 8 P. M.)

Bert Butterworth m. c.'ing a variety frolic hour whose very speed grips and holds its audience. Full of snappy repartee, live musical offerings and hilarious merrymaking, a hodge-podge of pep and personality, all boosting in a clever way the products of a bakery. Weekly feature ace-high in entertainment value. Only weak spot is "Widow O'Brien," whose humor is pointless and whose chief draw is the ability of a colored entertainer to speak Irish brogue.

PARAMOUNT-PUBLIX HOUR COLUMBIA BROADCAST KNX, LOS ANGELES December 28

The attempt to hook-in Paris and London artists on this weekly broadcast was not a howling success, but was a beginning. With full power turned on the highest grade sets, Sascha Guitry, talking briefly from Paris, was an almost indistinguishable mumble. Stanley Lupino, talking in London, came over more distinctly, and his pair of very ancient Cockney jokes were quite recognizable. But it was a stunt that no doubt attracted a large audience.

John Carlisle announced it as an international program, first introducing Mendoza's orchestra in an Auld Lange Syne symposium, played in the idioms of various countries, with a vocal refrain by Paul Small; all very nicely done. Jess Crawford followed on the Paramount (N. Y.) organ with Salute to the New Year, I'll Close My Eyes to the Rest of the World, and Through. This was not Crawford's best broadcast, lacking color.

A "scenic" was next offered, A Day in Hawaii, a word picture against a background of guitar music, very brief. Then Paul Ash and entertainers in Reflections of 1929, offering orchestral medley of Paramount theme songs and a nice tenor crooner.

In the next spot came the Paris and London hook-ups, followed by Paul Ash presenting the orchestra in special arrangement of Here Am I, and Veronica Wiggins and Fred Vettel, two very good voices, in numbers from the Love Parade.

Next, the Tivoli Theatre in Chicago was hooked in, offering Keller Sisters and Lynch in a harmony rendition of Hello Swanee. A peppy and lusty trio. Back to N. Y., where Paul Small and Dorothy Adams duetted on Cross Your Fingers and Make a Wish. A New Year message from the news cameramen with the Byrd Expedition was read.

Hollywood next was cut in, Neil Hamilton acting as m. c., functioning not badly as a wisecracker. James Hall sang Never Say Die and handled it humorously in pop style; voice good. James and Neil chattered about New Year resolutions, then James sang Walking With My Sugar. Mary Brian offered a few conventional words of greeting.

Back to N. Y., where Paul Ash offered more New Year greetings via orchestra and vocalist.

As entertainment value the draw was the international hook-up and the names offered. The material was radio average. Nothing lin-

BROADCASTING IS DUE FOR CHANGE ON PROGRAM END

That broadcasting methods are due for a change is the unanimous opinion of executives of Los Angeles radio stations.

Changes are not only due, but are earnestly desired, chiefly in the direction of program material. There should be more of a definite appeal to a definite class of audience, in the opinion of some managers, instead of the present method of running the entire gamut from so-called "popular" drool to symphony and opera.

In the same way that the theatres of yesterday catered to a definite taste, as, for instance, to burlesque, to vaudeville, or to dramatic fare, so the new medium of today should stabilize the nature of its offerings and thus enjoy its largest possible audience, is the growing feeling among students of radio entertainment. A listener should know that when he feels the desire for classic music all he has to do is tune in to ABCD to be satisfied. Similarly, when desiring to dance, he can tune in EFGH and have his feet rhythmically tickled. Under present conditions, listeners wander all over the dial seeking satisfaction for the mood of the moment and not always finding it.

There are some who believe that by putting on a varied program, giving something of every kind of entertainment, they can hold their listeners throughout the day or evening. This is pre-supposing that the program arranger is capable of anticipating the varying moods of a large and unseen public, the great majority of whose reactions he never learns. It is a large order, requiring a large measure of optimism and self confidence.

The present situation is complicated by advertisers who prefer certain kinds of programs. Now that managers have come to a recognition of what is good showmanship, the next step would seem to be the education of the sponsors of time as to the better audience value of specialized programs.

zered as ad plug value, the fact that Paramount makes pictures not registering.

'THE MONKEY'S PAW' RADIO PLAYLET KHJ, Los Angeles December 28

This marks a definite milestone in radio playlet production. The work of Director Stuart Buchanan in re-writing the story for the air is a conspicuous effort and proves that drama can be made powerful in its air presentation.

The dialogue and short between-scene announcements built up a vivid picture of scene and action, engaging the interest with its humor and carrying it to considerable heights of dramatic power. Lines were clearly delivered by the cast, Stuart Buchanan as Mr.

Bull Market But No Supply Of Stations

A brisk buyers' demand for radio stations in Los Angeles is reported, with no license holders anxious to sell except at a high premium.

Several stations are losing money, it is claimed, but either are hoping for improved conditions with the growing popularity of radio or are hanging on hoping to land a big kale fish, in view of the curtailment of licenses by the Federal Radio Commission.

IN AT DANCELAND

SAN FRANCISCO, Jan. 9.—Al Stewart and his band of colored musicians have left the Golden Gate Ballroom here and are scheduled to open at Dance-land, Oakland, this week or next. Fred Skinner is pianist and featured vocalist with the organization. The Golden Gate returns to its former policy of roller skating.

TO OPEN OFFICES

SAN FRANCISCO, Jan. 9.—The music publishing firm of S. L. Cross will open professional offices in the Kress building soon, according to Gene McCormick, prof. manager for the firm, who is in town from Seattle.

COONIE VERSATILE

Coonie Conrad, who opens at the El Patio this week for an indefinite engagement, was the featured dancer with Ray Miller's Recording Orchestra, touring the East under the direction of the Music Corporation of America. Coonie taught Dorothy Mackaill how to dance, and is a piano player of ability.

ON SPANISH DIALOGUE

Francisca Maran, who played the prosecuting attorney in "Sombra De Gloria," the Spanish version of Sono-Art's "Blaze of Glory," is working on the Spanish dialogue with Bess Meredith at M-G-M, for Greta Garbo's next picture as yet unnamed.

White and Lenore Shanewise as Mrs. White demonstrating considerable professional talent.

Some of the lines, particularly in the opening scene, and especially those delivered by Leslie Brigham as the old sergeant, were delivered too unctuously to be natural to the character, the technique of previous plays of the costume era being apparently carried forward to a modern setting in which electrical machinery figured.

The telling effect of the final scene could have been heightened by the use of a dramatic pause at the end of the speech describing the open door. The dramatic silence is one of the most powerful tricks of the stage, and while they would have to be greatly shortened they could, and should, be used on the air; judiciously, of course.

RADIO!!

COMING SOON

An Issue of

"INSIDE FACTS"

Specially Dedicated to That Fast Growing
Entertainment Medium

RADIO!!

Get Your Name in Among the
Other Big Ones

Reserve Your Space TODAY

Don't Be Among the Missing When Shrewd Executive Eyes
Look Through For the Live Ones

Facts' Echoes From Melody Land

Hot Licks of Music

By JACK B. TENNEY

1929 was, undoubtedly, a critical year, musically. Perhaps no other single period in the history of music and musicians was more sweeping in innovation and change. The year was significant for its economic menace to the bread and butter of the boys who deal in sharps and flats. Though the explosion occurred in the City of the Angels, the damage has been felt throughout the land.

The centripetal influx to Los Angeles may continue, but the centrifugal force of the Maelstrom is asserting itself. In the far-flung centers of Whoopce there daily appear these defeated and battered aspirants to the favor of Cinema. Yes, they have been to Los Angeles and Hollywood . . . and they are trying to get back home. They are looking for a day here or a week there . . . a railroad ticket back to Hiram's Corner . . .

Most of these musicians route themselves via the Mexican border, hoping to find a few weeks in some cabaret. But the Mexican Musicians' Sindicatos have things pretty well in hand and the way of the Wandering Troubadour from foreign lands is hard. They are selling effects wherever possible; pawning their instruments in final desperation . . . The Promised Land proved to be a lot of blue notes. . .

1930 should be a year of readjustment. . .

Abe Lyman is home again. After five months absence Abe and his band are scheduled to open at Grauman's Chinese January 12. The orchestra left Los Angeles to entertain the patrons of the Kit Kat Club over in "deah ole Lunnon." After a very successful engagement there they dashed across the channel to do their stuff at the Moulin Rouge in Paris. The Kit Kat Club wanted them back and they played a return engagement there after finishing at the Moulin Rouge. Returning to the States, Abe and his boys played the Pavilion Royal at Valley Stream, Long Island, N. Y.; Lido Venice, Saratoga Springs, N. Y., and the Club Richmond in New York City.

The personnel of Lyman's orchestra is as follows: Horace L. Keyes, Al Baker and James B. Welton, reeds; Fred Ferguson and Horace Smith, trumpets; Warren Smith and Herbert Taylor, trombones; Harry Podol and Richard Winfree, violins; Ted Powell, banjo; Al Newton, piano; Abe Lyman, percussions; Jake Garcia, string-bass and Phil Neely, vocalist. Herbert Taylor is the only new member in the band, replacing J. King Ross. Both Taylor and Al Newman are arranging.

Jake Garcia, bass-fiddle with Lyman, reports a most enjoyable tour with the orchestra. For further details see Jake personally.

Rudy Vallee goes in for some fancy adjectives in his current arti-

cle in "Hollywood." He says: "President Hoover was gracious and charming and vice-president Curtis was adorable."

Al Lopez, saxophone, is back in Los Angeles. Al plays a lot of unconscious reeds and if he ever finds out how and what he does, I predict big things for him.

George Haber, trumpet, is back in Phoenix. Aside from playing more than enough trumpet, George is a versatile entertainer and a clever young man. He is an asset to any orchestra and if he hooks up with the right organization, you'll hear more about him.

Al Lyons is clicking regularly with the fans of the New Fox Theatre in San Diego. George Breece, violin, is house director. The personnel of the orchestra is as follows: Elmer Rath, Al Jefferson and Harry Truehaft, violins; Irving Riley, piano; Jack Deeble, Harry Smith and Roland Johnson, reeds; George Faldemeyer, banjo and arranger; Bert Moody and Jimmy Heaton, trumpets; Michael Kaiser, trombone; George Thompson, bass; Louis Iannucci, flute; Ed Hamlin, cello, and Eddie Wheeler, drums. Jimmy Heaton also arranges.

Jack Coakley and his orchestra opened New Year's Eve at Tait's at the Beach in San Francisco.

Bill Horstmeyer and his orchestra are back again at Robert's at the Beach in San Francisco.

Herb Freeman, banjo, arises to remark via S. S. City of Honolulu that he and Tony Dramas, sax, spent Christmas Day swimming at Waikiki Beach in Honolulu.

The next time you attend a party where the host boasts a first-class radio, phonograph and a piano, and the guests include a pianist, observe from whence comes the music. It struck me rather forcefully the other night. When Whoozit, the pianist, was discovered among those present, the high powered radio was "shushed" and the wax-disks for the otha-phononic whisked out of sight. The carpets were rolled up and Whoozit pounded forth the current melodies until far into the night. The flesh-and-blood element seemed necessary for dance rhythm, even though a badly out-of-tune piano was the medium.

Our genial brother and fighting champion, Al Greenbaum, of the Musicians' Mutual Protective Association, Local No. 6, San Francisco, has the correct slant on the music situation, in my opinion. There is little use in kicking progress in the nose . . . it can't be done any more. The radio and the phonograph proved Robot Gobblins whose bark was a lot worse than their bite. The public outgrew picture albums and they will probably get tired of illustrated phonograph records. The most ardent Romeo soon gets tired of only looking at Juliet's picture. He wants Juliet.

I would like to thank my friends and acquaintances for all the good wishes, Christmas and New Year cards. In return, Hot Licks wishes each and everyone of you, "the same."

"We'll run over the introduction once more . . . and please observe the marks."

Mrs. Jessie May North, organist, and for many years officiating in various Los Angeles theatres, died last week.

Song Leaders

LOS ANGELES

It looks as though Witmark has a few more sure-fire hits in the musical numbers from Warner Brothers' "Show of Shows" and before many weeks their "Lady Luck" and "Singing in the Bath-tub" will be up among them. Robbins' "Chant of the Jungle" is pushing itself up among the top notchers. The ten best for the past week were:

1. "Tip Toe Through the Tulips"—Witmark.
2. "Painting the Clouds With Sunshine"—Witmark.
3. "Chant of the Jungle"—Robbins.
4. "Love, Your Spell Is Everywhere"—Berlin.
5. "Love Me"—Feist.
6. "Rio Rita"—Feist.
7. "Sweeter Than Sweet"—Harms.
8. "If I Had a Talking Picture of You"—DeSylva, Brown and Henderson.
9. "I'm a Dreamer, Aren't We All?"—DeSylva, Brown and Henderson.
10. "That Wonderful Thing Called Love"—Robbins.

Recordings

1. "Tip Toe Through the Tulips"—Nick Lucas (Brunswick).
2. "Painting the Clouds With Sunshine"—Nick Lucas (Brunswick).
3. "Chant of the Jungles"—All recordings with Paul Specht's outstanding (Columbia).
4. "You're Always in My Arms"—Bebe Daniels (Victor).
5. "If I Had a Talking Picture of You"—Johnny Hamp (Victor).
6. "I'm a Dreamer, Aren't We All?"—Earl Burnett (Brunswick).
7. "Same Old Moon"—Will Osborne (Columbia).
8. "A Little Kiss Each Morning"—Guy Lombardo (Columbia).
9. "I'm in Love With You"—Biltmore Trio (Brunswick).
10. "That Wonderful Something Called Love"—Roy Ingraham (Brunswick).

SAN FRANCISCO

Fox's "Sunnyside Up" in a smashing opening at Loew's Warfield was responsible for the song hits from that flicker jumping way up in position. Leaders for the week are:

1. "Tip Toe Through the Tulips"—Witmark.
2. "If I Had a Talking Picture of You"—DeSylva, Brown and Henderson.
3. "I'm a Dreamer, Aren't We All?"—DeSylva, Brown and Henderson.
4. "Lonely Troubadour"—Santley Bros.
5. "Sunnyside Up"—DeSylva, Brown and Henderson.
6. "Painting the Clouds With Sunshine"—Witmark.
7. "I'm in Love With You"—Sherman, Clay.
8. "Love Is Like That"—Villa Moret.
9. "You're Always in My Arms"—Leo Feist.
10. "Chant of the Jungle"—Robbins.

TAIT'S AT CAPACITY

SAN FRANCISCO, Jan. 9.—Jack Coakley and his orchestra opened to capacity business at Tait's-at-the-Beach on New Year's eve, following Reg Code. Ever since the big opening night the place has been drawing top business and the Coakley gang looks set.

DID 'IDEA' THEMIE

Reggie Montgomery and Georgie Ward wrote the theme song for the Fanchon and Marco "Ivorides Idea." The number is bringing the boys some good compliments.

MAX IN WISCONSIN

Reports have just reached the coast of Max Bradfield's transfer to the huge Wisconsin Theatre in Milwaukee, Wisconsin, where he is now officiating as master-of-ceremonies.

In Fond Memory of
JULIUS
"YANK" KAHN
BILLY BURTON.
Aug. 28, 1929

GET GOOD PLUGS ON THEIR 2 NEW NUMBERS

SEATTLE, January 10.—The S. L. Cross Corporation, newly formed music publisher in the northwest, have two new fox-trot numbers, "Kisses" and a waltz, "Rock a Bye to Sleep in Dixie."

Cross landed a dandy plug with Lou Singer, of the Trianon Ballroom on the latter number, while McElroy at his Spanish Ballroom grabbed "Kisses" for another plug. Elmer Vincent, of KJR, and Rita Marshall, at KOMO, gave it a break with Monique's Collegians at KVI, over the air.

Gene McCormick, president of the corporation, is on his way south this week to effect representation in San Francisco and Los Angeles. They have recently completed negotiations with World Wide Pictures for the release of some of their numbers.

REG CODE BAND TO OPEN AT ATHENS

SAN FRANCISCO, Jan. 9.—With a highly successful year at Tait's-at-the-Beach to his credit, Reg Code will open with his orchestra at the exclusive Athens Athletic Club in Oakland on January 15 where they are set for an indefinite stay.

Code will have with him Charles Dennis, singer, who was at the beach spot for almost two years.

The present aggregation of six men will be augmented by two more in addition to Dennis.

Prior to his year's run at Tait's Code had the orchestra at the class Sir Francis Drake Hotel here.

BARR TO DOUBLE

SAN FRANCISCO, Jan. 9.—Jimmie Barr, master-of-ceremonies and vocalist at the Silver Slipper Cafe, will double into Fox's El Capitlan from the night spot for next week's show.

WROTE THEMIE

Theme song of "No, No, Nanette," which will follow RKO's "Hit the Deck" at the Orpheum, is "As Long as I'm With You." Clark and Askt wrote it and Witmark published it.

HAMP IN GROVE

Johnnie Hamp will follow Mal Hallett into the Cocoanut Grove, opening January 16.

VOGEL IN L. A.

Bobby Vogel, professional manager of the American Music Co., is in Hollywood negotiating with the studios in the interests of his firm. Two of their big numbers are "I Miss You" and "Just One, That's All" have been registering with the music fraternity and sales are reported to be brisk at the counters. The firm is represented here by Frank Gibney.

AND THEY SAID IT COULDN'T BE DONE!
DRAWING CAPACITY CROWDS
AT MATINEES AND NIGHTS



OWEN FALLON

AND HIS
CALIFORNIANS

NOW IN SECOND YEAR
AT

WILSON'S BALLROOM
(FORMERLY CINDERELLA ROOF)
LOS ANGELES, CALIF.

MUSIC CORPORATION OPENS L. A. HDQRS.

West coast headquarters of the Music Corporation of America has been established in the Alexander Oviatt Building, Los Angeles. The M. C. A. have been operating very successfully in Chicago and New York booking high class musical entertainment particularly "name" orchestras for hotels, recordings, ball rooms and the like.

The organization has upon its books the direction of a great number of famous radio and recording orchestras which are under their exclusive management.

Together with the service of music, they have a department which serves their clients with advertising service as well as furnishing novelties, favors and souvenirs of various sorts which they import direct from Europe. This department is under the managerial wing of Karl Kramer, formerly stunt man with the Keith-Orpheum Circuit.

Many new orchestras under well known directors have been signed up for the demand on the coast, which will be available to the radio, cafes and such other spots where high class musical entertainment is required.

BRESICA AT T-D

OAKLAND, Jan. 9.—The Fox T. and D. Theatre now has Peter Bresica and his concert orchestra as an added feature along with first run pictures, the new organization of ten men giving concerts at each show. Personnel of the orchestra is Ray Valera, piano; E. Rosette, violin; R. Schmidt, bass; J. Fairre, cello; P. Panella, flute; F. Forte, clarinet; B. Worth, trumpet; J. Klock, trombone; A. Morris, drums, and Bresica, conductor.

SEAY BAND DRAWS

The new Monterey Ballroom of Long Beach reports a very good boxoffice due to Dick Seay and his orchestra. This new ballroom recently opened and is decorated in the Monterey style. So far it has not effected the Majestic or Silver Spray Ballrooms.

IT'S A HIT!
"I MISS YOU"
(When the Day Is Done)
Slow Fox Trot
AMERICAN MUSIC CO.
KRESS BLDG., SAN FRANCISCO

FRANK HIPSLEY
And His
Personality Band
Balconades Ballroom
San Francisco

ARE YOU USING

"KISSES" (Fox Trot)
"ROCK-A-BYE TO SLEEP IN DIXIE"
(Waltz)

S. L. CROSS
MUSIC CORP.
People's Bank Bldg. Seattle

FANCHON & MARCO
Present

BRADFIELD

WISCONSIN
THEATRE
MILWAUKEE
WISCONSIN

REDMOND and WELLS

IN "OH, SUSANNA!"

AT HUMAN THEATRE, LOS ANGELES
WITH APPRECIATION TO GEORGE ROSENER, FRANKLIN WARNER AND GERHOLD DAVIS

"JOE COLLEGE" OR NOT? TED MOORE VS. JACK TENNEY

Ocean Beach, Calif., December 31, 1929.

Friend Jack:

I see you choose to misuse my comparisons,—only doting on the horse and Ford, which, of course, was not giving me a "break." I did not think you would take it so hard, and I am sorry I hurt your vanity.

But to say that the music of today is distorted and not to be tolerated;—the art of a decadent race, is to irrevocably class one's self with the group of ultra-conservatives who have opposed progress and original thought since the world began.

It was this group which opposed Galileo and his theories; Columbus and his dream of a new route to India; Darwin and his theory of evolution. In fact, most anything which is not of the established order invariably causes the "old timers" of all ages and classes to moan and mourn for the good old days.

Most of us can still recall the days when the name of Wagner, as a composer, was anathema. His music was distortion, bombast, discord, decadence. In short, the conservatives were getting in their howl.

Today, Wagner is regarded as a master and that is as it should be. This single citation should certainly prove my point to the unprejudiced.

I would like to add that a truly talented musician can appreciate all styles and classes of music from the deepest symphony to the hottest renditions of "Joe College" and "Johnny Highschool."

Now, if you want to write anything about this in "Facts," put it all in and give me Hell again. I enjoy it.

I remain, with greetings of the season, your friend,
(Signed) TED MOORE.

Dear friend Ted:

Your most welcome letter received and read with considerable pleasure. Let me congratulate you. This is by far the greatest argument you have ever offered me. And it is set forth in a very logical manner. I have only one criticism to offer. Your points are very fine but they are immaterial, irrelevant and have little or no bearing on the case. In other words, my dear boy, you have digressed again.

Before re-establishing our original basis of argument, I must apologize for apparently taking advantage of you in my recent article in "Facts." It was unintentional, I assure you. I used what I considered your best argument—the utility of art, and, naturally, I could not agree upon any such basis. You will coincide with me when I say that I was within my ethical rights to rebut it with the best means at my disposal. Your remarks concerning my vanity have very little to do with the question under discussion, and deserve no further comment.

I heartily agree with your remarks concerning the ultra-conservatives and the hard-shelled crabs who continually fight each and every innovation with all the venom of their fossilized natures. The fundamentalists of all times have been the chief obstacles to progress. Your insinuation that I belong to this group is rather unkind and unwarranted,—to mention nothing of the lack of foundation in fact.

You almost scored a point when you mentioned Wagner, though you went a little too far in pointing out that his name was anathema. He, probably, more than the rest deserves to be called the romantic composer. I call your attention to the fact that Robert Schumann, another great romantic composer and music critic, praised Wagner and his work. You are not correct in saying that his music was "distortion, discord and

decadence"—though I will admit the "bombast." His innovation was one of orchestral effects. His heresies were those of von Weber, who was nearly contemporary with him. They disregarded the singers and paid more attention to the story. Wagner wrote music to fit the drama and he wrote it so well that it may be played without the singers. Those who were deeply influenced by the classic moulds, howled loud and long. They pounced upon him whenever they could. The success that his work enjoyed during his lifetime is a point in my favor that I will take up later.

Before proceeding I must remark that "Joey College" and "Johnny Highschool" are capable of producing good music and will admit that they do. But I must also remark that they are equally capable of producing bad music and stress the point that this is the usual state of affairs. As for your point that "a truly talented musician can appreciate all styles and classes of music from the deepest symphony to the hottest renditions," you have betrayed yourself into my hands. Appreciation comes only with comparison. Appreciation is the result of a well-bal-

anced and educated sense of discrimination. It is not an affable acceptance of a conglomerate whole.

All of which reminds me of the king's new suit of clothes—an old tale of Anderson's. You remember that the king wanted the finest suit of clothes in the world and three crooks came to make it for him. They collected fabulous sums of money every day and worked feverishly upon empty looms. They cut the alleged garment from the atmosphere and showed nothing to the lords of the court. Each was afraid to express an honest opinion. No one could see the suit of clothes, but feeling that they might be ridiculed and thought without a fine sense of appreciation, they spoke up and declared it was, without doubt, of the finest texture, cut and style. This group psychology was infectious and the king allowed himself to be arrayed in nothing and paraded forth in his B. V. D.'s to astonish his subjects. A little girl who was not quite old enough to be dishonest, laughed at the king's nakedness and broke the spell.

I believe this to be the case with most of our modern art. I find some beautifully strange passages in some of Scriabine's work, but most of it is a lot of noise to me, and I am honest enough to say so. Stravinsky's music would have driven Mozart crazy—and it affects me in about the same way. If you have heard any of the idiotic discord of the German Shonberg, you will know what I mean. I find something in Debussy, but I hold him largely responsible for Scriabine and Shonberg.

Which brings us to the discussion at hand. Our bases of argument are as follows:

1. Confusion of pleasant and attractive imitations with the inspired and genuine is a human characteristic.

2. True art is beauty, inspiration and a striving for perfection. It is not necessary to understand it; only necessary to feel it. If it does not speak for us, it is a dumb thing that should never have been.

3. Art is a beautiful fairy tale; the elusive dreams, hopes and yearnings of the mind and heart of the race. It speaks to us, fulfilling in a strange ethereal manner the idealized perfection man has been striving for since he first stood upright and gazed on the colorful symphony of the sunrise.

4. There is a standard. When we look upon a picture; gaze with perplexity upon a distorted stone, or hear the incongruous dissonance and discord of an alleged musical composition, and find that we are not conscious of other things than color, line, shape and sound, we may be certain that it is not art and that it can lay no claim to greatness. It is a thing within itself and it will die.

In conclusion, I wish to bring to your attention the fact that Debussy's work in impressionism was suggested by a group of friends who were interested in impressionistic painting. This type of painting suggests objects by patches of color and a heterogeneous muddle of line and form that is grotesque and insane. Debussy was too great a musician at heart to produce in music all that impressionistic and idiotic artists produced in their paintings. And I do not class Gershwin with Scriabine, Stravinsky or Shonberg.

Foremost and last, my criticism is not persecution nor is it the final word. I may be all wrong and I may change my mind tomorrow, but at present, this is my

Fanchon and Marco Route List of "Ideas"

Following is the Fanchon and Marco Ideas route schedule, with the opening dates, all of the current month, in parenthesis besides the name of the town:

PASADENA (9)
Colorado Theatre
"Peasant" Idea
Diehl Sisters
June Worth
Belcher Dancers
LOS ANGELES (9)
Loew's State
"Manila Bound" Idea
Romero Family
Stella Royal
Harry and Frank Seamon
SAN DIEGO (9)
Fox Theatre
"Ivory" Idea
Alene & Evans
Four High Hatters
Goetz and Duffy
Betty Lou Webb
Christel LeVine and Ted Reicard
LONG BEACH (10)
West Coast Theatre
Overturn
Toots Novelle
Edison and Gregory
Harry Rappoe
Huff and Huff
Helen Hille
HOLLYWOOD (9)
Egyptian Theatre
"Desert" Idea
Ed and Morton Beck
Muriel Stryker
Croy and Violet
Manuel Lopez
Carla Torney Girls
FRENO (9-11)
Wilson Theatre
"International" Idea
Frederico Flores
Osaka Boys
Billy Carr & Mignam
Markel and Faun
SAN JOSE (12-15)
California Theatre
"International" Idea
Frederico Flores
Osaka Boys
Billy Carr & Mignam
Markel and Faun
SAN FRANCISCO (10)
Fox Theatre
"Hot Dominoes" Idea
Les Kicks
Dexter, Webb and Diaz
OAKLAND (10)
Fox Oakland
"Uniforms" Idea
Armand & Perez
Joy Brothers
Sylvia Shore & Helen Ruth Hamilton
SACRAMENTO (10)
Senator Theatre
"Carnival Russe" Idea
Countess Sonia
Sam Linfield & Co.
Alex-SherBekoff
Doris Nierley
SALEM, ORE. (11)
Blissmore Theatre
"Let's Pretend" Idea
Tilyou & Rogers
Ed Chaney
Lyda Roberti
Rita Lane
PORTLAND (9)
Broadway Theatre
"Black and Gold" Idea
Four Kemmys
Guy Elmore
Maxine Hamilton
Lee Wilmot
SEATTLE (9)
Fifth Avenue Theatre
"Jazz Temple" Idea
Wally Jackson
Guy Elmore
Nora Schiller
Sylvia Doree
Temple Beauties
VANCOUVER (13)
Strand Theatre
"Idea In Green"
Eddie Lambert
Franklin Record
Moran and Weston
Way Watts & Armand
GREAT FALLS, MONT. (14)
Grand Theatre
"Baby Songs" Idea
Penny Pennington
Rose Vailda
Miller & Marx

DENVER, COLO. (9)

Talor Grand
"Far East" Idea
Frank Steev
8 Jacks & 2 Queens
Helen Pauchaud
Ruth Kadamatu
M. Sanami & Co.
Joan Hardcastle

ST. LOUIS (10)

Art Theatre
"Art in Tips" Idea
Myrtle Gordon
Jeanne McDonald
Rodney & Gould
Johnny Plank
Al and Hal
Eddie Lewis
Brown and Wills

MILWAUKEE (10)
Wilsonian Theatre
"Types" Idea
Trado Twins
Carlena Diamond
Harold Stanton

DETROIT, MICH. (10)
Fox Theatre
"Drapes" Idea
Frank Melino & Co.
Jerome Mann
Dorothy Kelly

NIAGARA FALLS, N. Y. (10-12)
Strand Theatre
"Columbs" Idea
Rome & Gaunt
Billy Kolls
Niles Marsh
Maxine Evelyn

UTICA, N. Y. (12-14)
"Columbs" Idea
Rome & Gaunt
Billy Kolls
Niles Marsh
Maxine Evelyn

WORCESTER, MASS. (10)
Palace Theatre
"Hollywood Studio Girls" Idea
Three Gobs
Aules & Ferlee
Chas. Rozelle
John Vale
Lorris & Fermin

SPRINGFIELD, MASS. (10)
Palace Theatre
"Screenland Melodies" Idea
David Reese
Lucille Iverson
Sherry Louise
Everts & Lowry

HARTFORD, CONN. (10)
Capitol Theatre
"Jazz Cinderella" Idea
Mae Usher
Albert Hugo
Roy Rogers
Billy Randall
James Gaylord
Pauline Alpert

NEW HAVEN, CONN. (10)
Palace Theatre
"Gardens" Idea
Slate Bros.
Joan Kroll
Moffa and Mae
Cliff Nazaro

WATERBURY, CONN. (10)
Palace Theatre
"Up in the Air" Idea
Walter Nilsson
Joan Knox
Neil Castagnell
Laddie La Monte

BROOKLYN, N. Y. (10)
Fox Theatre
"Sweet Cakes" Idea
Eva Mandel
Roy M. Loomis
Jones & Hull
Bobbe Tomson

NEW YORK CITY (10)
Audubon Theatre
"Watermelon Blues" Idea
Mammy and Her
Ted Ledford
Louise & Mitchell

PHILADELPHIA, PA. (10)
Fox Theatre
"Speed" Idea
Southern Steppers
Cal Norris
Parker & Mack
Greyhounds
Helen Burke

ATLANTA, GA. (10)
Fox Theatre
"Jazz Buccaneers" Idea
Emilie & Romaine
Eddie Rey
Chas. Bruggs
La Petite Marie

ORGANISTS

HERB KERN
Organist-Master of Ceremonies
FOX WEST COAST
Long Beach, Calif.

WM. (Billy) KNOX
SOLO ORGANIST
Fox Oakland Theatre

WILL PRIOR

CONDUCTOR
NEW STATE THEATRE, SYDNEY, AUSTRALIA

TED HENKEL

MUSICAL CONDUCTOR and PRESENTATION DIRECTOR

CIVIC THEATRE

Auckland, New Zealand

Pit Orchestra of 30 - - - Stage Band of 20

Jay Brower

Master-of-Ceremonies

FOX EL CAPITAN

San Francisco

WALTER KRAUSGRILL AND HIS MUSIC

EL PATIO BALLROOM MARKET AT VAN NESS
SAN FRANCISCO

Featured at R-K-O THEATRE, Los Angeles, Indefinitely

Maddie Madson

AND HIS R-K-OLIANS

With Thanks to Danny Cairns and Sanford Smallfield

honest opinion. There are over eleven thousand separate tones known to scientists and I am not foolish enough to say that we must cling to only these with which we are familiar. Because I am used to Bach's tempered scale is no reason for me to condemn Palestrina's modal harmony. Nor may I rightfully condemn the work of Scriabine or Shonberg. But I may, with all propriety, say that I do not like it and that, in my opinion, it does not come up to the standard of art as established.

If you will answer the points set forth above, I will admit defeat—but I will probably not be convinced. Conviction comes with complete and thorough demonstration. I would first be aroused to some emotion—to some feeling

of exaltation by your modern music before I would admit that my stand is wrong. And my chief argument against that, is that it would be first necessary to remake human emotions. The world still thrills to the same stimuli that it thrilled to when Schubert was writing melodies. And we will probably sink into the oblivion of a dying world with much the same feelings our ancestors discovered in themselves when they were first aroused by love, hate and grief.

I enjoyed your letter very much. If you can write another that will arouse my argumentative spirit as much, I will concede you a big point—this modern music is good for something, after all.

Yours sincere friend,
(Signed) Jack B. Tenney.

Vaudeville and Presentations

RKO
LOS ANGELES
(Reviewed Jan. 2)

A well-balanced bill greeted the patrons this week with all five acts contributing a fair measure of entertainment value. Jimmie Gleason and Robert Armstrong co-featured in Pathe's comedy flicker, "Oh Yeah?" constituted a percentage of the reason for the capacity attendances, and the vaude did the rest.

Of the quintette of vaude acts disporting on the rostrum, Buster West with his dad easily copped the top honors. Buster's acrobatic antics gave him the prize and he walked away with a heavy barrage of finale and interpolated applause. The Kentucky Jubilee Singers, a colored octette of mixed male voices, were close behind at the tape-line. Not sensational, but sold their "Swanee" standards to a nice return. George Alfonzo, hoofing artist, scored some solid applause for a tap routine neatly executed. Ethel Davis satisfactorily filled

the deuce spot.

Johnson and Duker, hat scaling lads, opened the bill. Pair do a fair act of its class, but have been seen too much around this locale for full returns, act having played around the small-time dates and one-night stands for more than their share. Okay for small-time.

Schepp's trained pets closed. An entertaining feature for family audiences, sure to please the old folks and children.

Eddie Meredith.

ORPHEUM
SEATTLE
(Reviewed Jan. 4)

With Olsen and Johnson placarded all over town, and even dropping 'em from the skies, it was no wonder that the opening show was jammed.

They were the whole bill with the exception of an opening act, Gaynor and Byron, a fast, snappy male duo of skaters who get the show away to a fine start, and Johnnie Fulton and Peggy Parker in deuce.

This well looking couple in their "Divisions a la carte" had the laughs coming fast and furious in some splendid material by Paul Gerard Smith. They go through the works very smoothly, putting the customers in great humor for the big splurge that followed.

Olsen & Johnson's hokum, black-outs, and whatnots, got over with the usual bang. The boys had the audience squeaking the seats.

The Park Sisters, cute looking duo, warbled a couple of harmony numbers in great style. Clyde Hager landed with his clever hawker bit. While Sidney Gibson grabbed his share of laughs in the black-outs and specialties. Ausie

Hooper does his straight-jacket bit for plenty of laughs.

They've got a redheaded boy called Red Pepper who's sizzling hot with his trombone in the pit, grabbing off a nice hand on a specialty between black-outs. Al Artiga holds his end up nicely as orchestra leader. Don Rice works well in one of the black-outs as does June Johnson.

There's the "What a Night" black-out, a bedroom farce, and another bedroom farce, that despite Seattle's normal tendencies, grabbed the heaviest laughs. There is a Paul Revere black-out that goals 'em. And so on for an hour. For the finale a colored hooper, Bill Dunn, and a youngster the same color, knocked 'em spinning with some neat fast hoofing. Artega with Olsen and Johnson go into a musical bit that's a pip. Fulton landed with his "Miss You."

There was the usual plants in the house and their musical request number that between 'em kept the ball rolling for guffaws.

Myrtle Strong at the organ preceding the vaudeville dovetailed nicely with Tiny Burnett and the orchestra with excerpts from "The Vagabond Lover" next week's attraction. This week's picture was "The Racketeer."

Jean.

ORPHEUM
OAKLAND
(Reviewed Jan. 5)

The western premiere of "His First Command" with William Boyd heavily plugged about the town drew heavy business for this evening's show with the Kelso Brothers' revue holding the stage.

Opening the show Oscar Preston and his RKO-lians offered a syncopated version of Wagner's

selections with Katherine Bannon, aiding at the organ, and Preston getting off a classy violin solo.

Bee Starr highlighted this unit show with clever aerial work, her stunt of doing a flock of revolutions in the air while hanging on to the rope with one hand drawing heavy applause.

Whoever staged this show had a wonderful memory. All the old gags in show business, from busting bladders over the straight man's dome to the funnel with water in the comic's pants—but the ticket buyer's laughed so what more can be asked. In addition to Bee Starr the show had the Kelso Brothers, Josephine Fontaine, a pair of hoofers, and a line of girls who were not so hot.

Hal.

FOX OAKLAND
OAKLAND
(Reviewed Jan. 5)

And a band number topped it all. It was a walkaway for Hermie King and the stage band to put on a medley of Russian tunes that easily topped Fanchon and Marco's "Carnival Russe," a circus-like Bolshevikian revue that the customers didn't go for in their usual big way.

It was a nifty bunch of numbers that King and his gang had and it was sold for plenty of returns. They're popular with Oaklanders, evidenced in the fact that they're now in their second year

and going stronger than ever. Billy Knox was at the organ, providing excellent console music. The picture was Metro's "The 13th Chair."

Hal.

LOEW'S STATE
LOS ANGELES
(Reviewed Jan. 3)

The "Ivory" Idea was built around 10 girls and a man who, for the finale of the show, gave a "Rhapsody in Blue" number on 11 pianos, and did so with great effectiveness. To build up the idea of ivory, some film was run off showing the locale of ivory, to-wit, a herd of elephants in the African swamps.

The Idea opened with Bety Lou Webb introducing herself as mistress-of-ceremonies. She brought on the ensemble for a Far East rhythmic number.

Carita, a vivacious little girl with extreme prettiness and a whole load of cutisms to back up her excellent dancing and backbends, got over for big applause.

She was followed by Four Hatters, a male group who ped-

(Continued on Page 15)

JOAN
HARDCASTLE

Featured in
FANCHON and MARCO'S
"FAR EAST IDEA"

PHIL

WHITE and NOIR

TENOR

Booked Solid Over R-K-O Circuit

SYLVIA

SOPRANO

In "Songs and Steps"

HARRY and FRANK SEAMON

WITH THEIR LAUGHING SENSATION

Featured in
"Manila Bound" Idea
at Loew's State, Los Angeles,
This Week, for Two of the
Best People in Show Business,
Fanchon and Marco

Opening an
Indefinite Engagement
Jan. 7th

COONIE CONRAD
AND HIS ORCHESTRA

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BALLROOM
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Producers and Distributors of

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LAUNCHING
AN ERA OF
ELECTRICAL
ENTERTAINMENT

1560 Broadway
New York

Presentations

(Continued from Page 14)

died some exceptionally clever taps for one of the applause hits of the show. This quartette is a worthy addition to any show.

Miss Webb then introduced the line girls in a Cameo number, with the girls all dressed in Colonial costumes grouped around a piano, and with dainty little Carita doing a highly effective toe number.

Goetz and Duffy, a mixed team, had a good specialty marred by too much talkiness. They opened with characterizations of an old man and old woman doing a song and dance, and quickly followed with a collegiate number. Finale was a whistling number, she whistling through his fingers and he through hers while dancing about. It was a payoff, and eliminated the excess talk from the offering.

Georgie Stoll then stepped on stage for the first time during the offering, the band having worked in the pit, and got a big welcoming hand. He played "Midnight Bells" in the arrangement by Fritz Kreisler, and Georgie stopped the show completely with it. For encore Georgie summoned Wally Heglin, guitar player, from the pit and the duo scored another payoff with a hot rhythm number.

Betty Lou returned to render an English drunk number to the

tune of "Could I? I Certainly Could," and danced the second chorus. The girl has a pleasing personality and delivers but needs a modification of the effort she puts into her offerings.

Then came the finale, with 11 pianos arranged in a semi-circle and stepped up on succeeding platforms. Hy Meyer was top man and a pleasing central figure with the mass of gray hair typical of the stage type music master. All of the pianists had opportunity to display their versatility, and each and everyone took full advantage of it. A very clever group.

Feature picture was Norma Shearer's M-G-M chicle, "Her Own Desire."

Woody.

FOX-WEST COAST LONG BEACH (Reviewed Jan. 3)

Before the curtain went up Herb Kern gave his interpretation of the "Second Hungarian Rhapsody" as an organ solo.

The "Desert Idea" first presented the ensemble in Indian costumes. The girls were stationed at different locations on the stage, which had for a setting a three-story Indian hut and a background of desert mountains. It was amid this impressive and realistic setting that Manuel Lopez sang "Little White Rose" the theme song of the idea. His tenor voice was very full and yet remarkably clear. The line girls came from their stationed positions to offer a line dance that had lots of snap.

Cropley and Violet pleased the audience with their adagio work and rope twisting. They drew applause often and Cropley's stunt of turning over on the floor with the girl standing on his hands whirling the rope, received a big hand.

In keeping with the "Desert Idea," Herb Kern and That Band offered a group of numbers from "Rio Rita." The medley was quite long but was well played and was thoroughly enjoyed by the patrons.

The 12 girls presented another line dance that displayed individual talent, after which Ed and Morton Beck took the stage. These two boys opened with their "Window Cleaner's" song that was a knock-out. They pulled some more comedy stuff that had the audience laughing, then gave their interpretation of "Laugh, Clown, Laugh." This last song showed that the boys were good actors and singers as well as funny comedians. The folks showed their approval of the act by tremendous applause.

Next Muriel Stryker and the versatile Carla Torney girls came on. Muriel offered her dance in a graceful manner that was bound to satisfy the packed house. The Torney girls' foot work and ballet dancing was next to perfect in its execution. The girls' line dancing was excellent and was the best that has been seen here for a long time. Their dancing was admired by the audience—consequently, another big hand.

A brief finale followed. Picture was "Darkened Rooms." Okay.

FIFTH AVENUE SEATTLE (Reviewed Jan. 3)

Capacity house for the first evening's show of "Idea in Green," which is a distinct contrast from the usual.

Eight boys lead by Franklin Record, tenor, who sang Irish lullabys to a half a dozen nicely costumed maidens opened in one. They top it off with a jig that got the offering away very nicely. Moran & Weston clicked with nice hoofing, with Moran grabbing it on a fast finish.

A nifty little fem introduced as Doris Nierly gave an impression of Belle Baker singing "At the End of the Road." She got a lot of laughs, some of them dirty, but won a nice hand at the close. She went over towards the end of the idea with "Spinach." This youngster has a nifty voice, great delivery, but nasty laughs came on her mugging and arm moving. If she tones down on this she'll get some place.

Way Watts with a uke, and a cutey billed as Arminda, got over with a bang. Watts could get more alone although the girl was very cute and can step.

Owen Sweeten and his gang, assisted by Betty Shilton at the organ, put over several versions of "Pagan Love Song" with Owen doing a specialty on his cornet and Shilton helping nicely at the console.

The band earned many bows doing a Shrine band impression of the number.

Record again scored with a ballad, and six mixed couples doing adagios with specialties. The team work on the adagios needs rehearsing. Routine is great, but sloppy.

The finale had a great set, a winding road leading to the "Tumble Down Shack," which was sung by Record. Nice picture finish.

This was a colorful "Idea" as nice as any seen here for some time although the talent carries

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no "name." Eddie Lambert was backing them up. Next Brower billed but didn't appear. The picture was Bill Haines in "Navy Blues."

Jan.

FOX EL CAPITAN SAN FRANCISCO (Reviewed Jan. 6)

Show got started with Mel Hertz at the Wurlitzer and Joaquin Garay singing "I'm Waiting for Ships That Never Come In," a feature that drew good applause for the pair. On stage Jay Brower directed the orchestra through an overture, "Light Cavalry," that clicked and then Florence Cleveland on the chant, "Flower From an Old Bouquet," while Peggy O'Neill's Sweet Sixteen Sweethearts went through an old-fashioned number.

Jose and Brock, pair of precision steppers, next, and got over nicely with a pair of pedal offerings. Brower then stepped on the apron to deliver "Personally I Prefer Spinach" in a couple of different brogues and got over solidly. Roth and Reilly, hoke acrobats, on for knockabout stuff that the Mission street gang liked, followed by Mary and Mary Jane stepping out of the line to do "I'm Laughing" with the girls

and the boys offered a musical satire on the Tunney-Dempsey waltz and drew the laughs. Fran, Leo and Mel, accordion trio, followed and then the finale with Joaquin Garay warbling "Swanee Shuffle" and all the girls hoofing it.

This show nicely staged by Peggy O'Neill who does a lot of clever things in a clever way.

Picture was Fox's "The Girl From Havana" and business at its usual capacity.

KOHLER ON VACATION

SAN FRANCISCO, Jan. 9.—Bill Kohler, manager of the Pompeii, Premier and Egyptian theatres for M. L. Markowitz, is on a short vacation in Eureka.

DAVE RICHARDS WEDS

SAN FRANCISCO, Jan. 9.—Dave Richards, assistant manager of Loew's Warfield, was married this week. Employees of the house staged a party in his honor.

SMITH IS DAD

George Smith, electrician at the Egyptian Theatre, is the father of a baby girl born December 28.

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